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DOCTOR · WHO MAGAZINE

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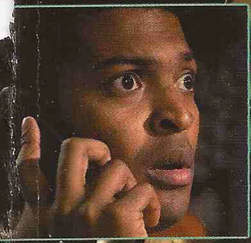

NOEL CLARKE

MICKEY SMITH'S ALTER-EGO ON SPACESHIPS, SLITHEEN AND SERIES TWO!

ART ATTACK

A COMPLETE NEW COMIC STRIP ADVENTURE FOR ROSE AND THE DOCTOR!

WILL THE DALEKS TRIUMPH?

YOU DECIDE! VOTE IN THE 2005 **SEASON SURVEY** AND TELL US YOUR VIEWS ON SERIES ONE...

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DWM358 PULL TO OPEN...

EDITOR'S LETTER

IT'S BEEN A BUSIER TIME THAN USUAL FOR us at Panini Towers over the last few months. Not only have we been working flat-out to bring you the best behind-the-scenes interviews and set reports from the new series every four weeks, but we've still somehow found time to finish our third Graphic Novel, *The Tides of Time*, and the 2006 *Doctor Who Annual* – both of which should be in the shops very shortly.

Meanwhile, I've been taking charge of pulling this issue of **DWM** together, while Clayton has been putting together another *Special Edition* which should be out in early July – a complete guide to the new series, packed with production trivia gleaned by Sir Andrew of Pixley, and featuring, (rather excitingly), Russell T Davies' complete original series document, with annotated notes from the man himself. Put it this way: none of us has had much sleep recently.

But – blow me! – if the Doctor hasn't just gone and regenerated during all this chaos! It's a moment which many of us probably thought would never happen again: a *proper* death scene for the outgoing Doctor. It last happened 21 years ago, at the end of *The Caves of Androzani*, but, if you ask me, the Ninth Doctor got the better final line.

In an epic 13 weeks we've met, come to love, and said goodbye to Christopher Eccleston's fantastic Doctor Who. Saturday nights will seem all the poorer without him. Still, Christmas – not to mention the Tenth Doctor – is only six months away, and **DWM**'ll be here to help ease the wait.

Meanwhile, make sure you turn to page 59 *right now* to fill in the 2005 Season Survey. Hmm... decisions, decisions. Who was better, the Nestene or the Jagrafess? There's only one way to find out... *FIGHT!!*

Tom

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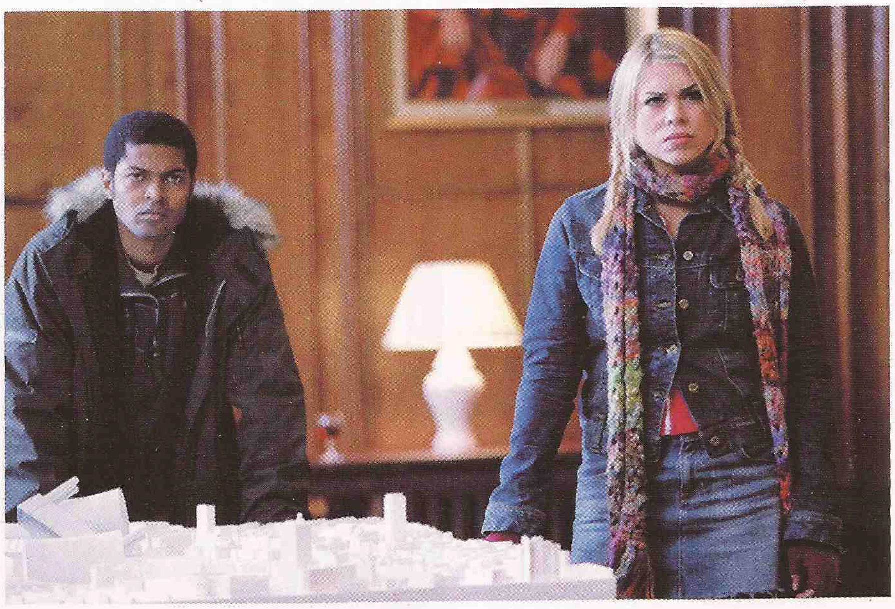


INSIDE: HEY MICKEY, YOU'RE SO FINE!

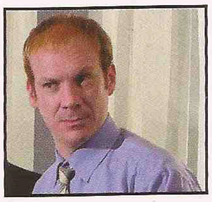
12 **DWM** speaks to **Noel Clarke** about his role as Rose's hapless sometime-boyfriend Mickey Smith. "He didn't realise what he had with Rose until he lost it," he tells Benjamin Cook...

18 SET REPORT: EPISODE 8
He might have been run over repeatedly, but that didn't stop Pete Tyler – alias **Shaun Dingwall** – from taking **DWM** behind the scenes on *Father's Day*!

28 PUT THROUGH THE MILL
A fascinating look at the CGI wizards behind some of *Doctor Who*'s most memorable new creations.

39 COMIC STRIP: *ART ATTACK*
A complete adventure for the Ninth Doctor and Rose, as they seek a bit of culture but instead make an exhibition of themselves...

27 SET REPORT: EPISODES 9 & 10
Florence Hoath and **James Hawes** take us back to 1941 for a peek inside *The Empty Child*. Help, mummy!



59 THE DWM SEASON POLL 2005
It's been a long time coming – 16 years in fact! – but it's finally time for **DWM** to once again ask you, the viewers, to cast your votes on the new series of *Doctor Who*!

66 PRODUCTION NOTES
Russell T Davies makes up a new acronym! Oh, and there might be a few things about Series Two if you're good...

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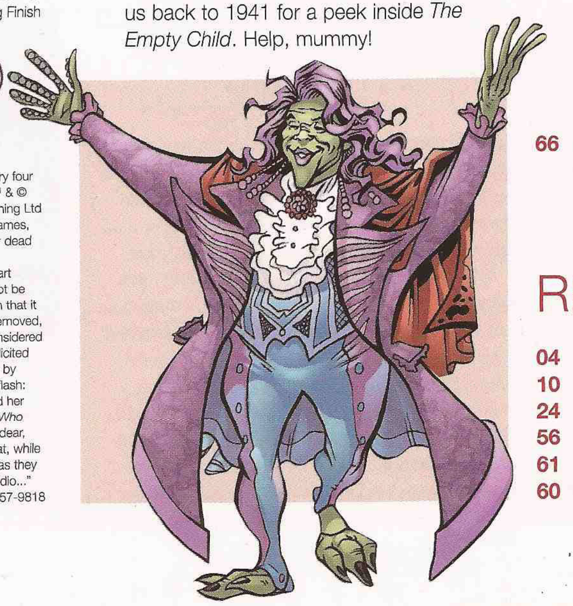


GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

BILLIE PIPER, **CAMILLE CODURI** AND **NOEL CLARKE** SIGN UP FOR THE NEXT SERIES...

BACK FOR SERIES TWO!

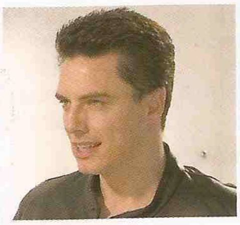
OVER THE PAST FEW WEEKS THERE HAS BEEN much speculation over Billie Piper's future with *Doctor Who*, after a provocative and misleading report in a science-fiction magazine prompted much of the British tabloid press to run 'Billie quits!' headlines. The magazine also suggested that Billie might only appear in three episodes of the next series. **DWM** spoke to *Doctor Who*'s executive producer Russell T Davies to find out the truth...

"I would like to reassure **DWM** readers about the situation," says Davies. "When these things are reported in the press, they read as sudden and alarmist and damaging. But in fact, we've been talking to Billie about this for a while, and we're all really happy with the way things are going. We'll be able to confirm the exact situation in the next week or so, but unfortunately, this issue of **DWM** goes to print before we've locked things into place, so you might have to wait a bit longer for the definite news. But I'd suggest that you don't worry too much about scare stories in the papers or other magazines."

BILLIE QUITS DR WHO
EXCLUSIVE
She wants to make it big in Hollywood
QUITTING WHO? ME?
Billie signs new £200,000 deal
EXCLUSIVE
by RACHEL RICHARDSON

THE *DOCTOR WHO* PRODUCTION OFFICE HAS also confirmed that both Camille Coduri and Noel Clarke [below] will be returning for the new series. *Doctor Who* producer Phil Collinson tells us, "Jackie and Mickey have become an integral part of Rose's story – and the Doctor's too – and we just love 'em. Two of the nicest actors you could ever work with.

We're still finalising details, but they should both be appearing in a good few episodes. Julie [Gardner], Russell and I had dinner with Camille and Noel the other night, and apart from having a good old catch-up, we told them the stories we're planning for 2006, and they were delighted. We'll see both characters doing things they've never done before. And it will be a joy to welcome those two back on set."



There is one character who will *not* be back, however – at least for the time being. "John Barrowman [above] will not be returning for the moment as Captain Jack," Russell T Davies explains. "I think both John and Jack are wonderful, and have lots of plans for Captain Harkness. But this hiatus in Jack's story is partly a result of the Doctor's regeneration. Jack's a 51st-century guy, with 51st-century knowledge, as well as being an ex-Time Agent, so he'd take regeneration in his stride. We need to see Rose's dilemma, and her emotional reaction to the change, without anyone able to give her superior knowledge. And John Barrowman is such an in-demand actor, with long-running contracts in the West End and Broadway, that we need to plan well in advance in order to make sure that he's available. Bear in mind that for Series One, we had to book him over six months in advance of his first day's filming. He's just too talented! But if we get a Series Three, we've already started talking to John about that, so I very much hope that Captain Jack will return one day."

DAVID TENNANT PREPARES TO TAKE OVER THE TARDIS CONTROLS

DOCTOR TEN ARRIVES!

PHIL COLLINSON HAS TOLD DWM HOW THE production team has been preparing for the arrival of the new Doctor – David Tennant. "The entire production team is now gearing up towards welcoming the Tenth Doctor to Cardiff. Bear in mind, it's not just any old job for an actor – it requires moving to South Wales and practically living here full-time for the best part of a year. For starters, we've got to find David somewhere to live! But everyone's charged up and ready to go. I've had a good couple of meetings with David, and we've talked through all the stories for the season ahead. And we both got excited!

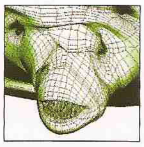
"Of course, one of the biggest decisions is yet to come – the Doctor's costume. And while there are all sorts of possibilities, David's already got a very clear idea of what he wants. Which is very close to what we were hoping for anyway! It'll be different to the Ninth Doctor's look, but beyond that, I don't want to say too much. There should be plenty of surprises to come.

"The one constant thing will be the TARDIS – that brilliant set is still standing in our production warehouse, and will be a continuous element linking the Ninth and Tenth Doctors together. People keep asking if we're ever going to see more rooms beyond the control chamber – in *The Unquiet Dead*, when they landed in 1869, The Doctor did send Rose off to a mysterious, unseen 'wardrobe'. Maybe there's a million rooms beyond that! But all I'm gonna say is, watch and see..."

Russell T Davies added, "Of course, everyone's asking what the Tenth Doctor is going to be *like*. *The Christmas Invasion* sets out a strong template, and that script has been sent out to all the writers, so we all start to sing from the same songbook. But even before that script was ready, I was able to define the new

▶ p12

Meet the long-suffering Mickey Smith – alias actor **Noel Clarke**...



▶ p28

We pay a visit to the special effects gurus at **The Mill**...

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Go behind-the-scenes with **Russell T Davies**...

EXCLUSIVE! TWO OF FIRST SERIES DIRECTORS TO RETURN!

DIRECTORS SIGN UP...

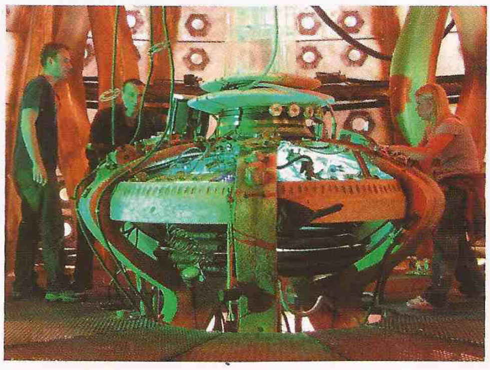
PRODUCTION IS NOW WELL UNDERWAY ON THE next series of *Doctor Who*, which is still set to air some time in 2006. Before that, of course, there is the small matter of the 2005 Christmas Special, in which David Tennant will make his full début as the Doctor...

We can now confirm that the Christmas Special is called *The Christmas Invasion*; Episode 3, by Toby Whithouse, is called *School Reunion*; while Episode 12, by Russell T Davies, is called *Army of Ghosts*. "Please bear in mind that these are working titles, and can change," cautions Davies. "Last year, Paul Cornell's *Father's Day* was known as *Wounded Time* right up until the last minute! Also, the running order can change, so that we've got the perfect mix of stories up our sleeves. But if there are any changes, **DWM** will be the first to know! We're holding some titles back because sometimes they just give away too much, and you'll be bored of the episode's content by the time it hits the screen. I mean, if a title says 'Vampire Eisteddfod', then it's about Vampires, in the Eisteddfod. You'd know too much!"

Doctor Who producer Phil Collinson adds, "Just for those of you who love the detail of production – and I suspect that might be one or two *Doctor Who* fans! – although we're making 14 episodes, one more than last year, the Christmas Special is being referred to on our paperwork as simply 'Episode X', so that the first episode of the actual series in 2006 is still Episode 1. It confused us too much to consider starting the series proper with Episode 2!"

With filming on the new series roughly a month away, details of the first three blocks of the series have been revealed. (For the uninitiated, most television series are divided into production 'blocks', each allocated their own director.) Block One will consist of three episodes – The Christmas Special, plus Episodes 1 and 3. Block Two will comprise a further two episodes, and Block Three will then be a mammoth four-episode block (the precise episodes concerned in Blocks Two and Three are yet to be revealed).

Phil Collinson explains the reason for the breakdown: "Episodes are allocated to blocks to enable us to spread the amount of design and FX work, combine certain elements which might recur in individual episodes, and allow the post-production FX work to be completed by the delivery date."



Block One will be directed by **James Hawes** [below left], following his recent work on *The Empty Child* and *The Doctor Dances*. "We begged James to come back!" Phil tells us. "We've been talking to him from the day filming finished on his last episodes. He's extraordinarily visual, and yet captures every nuance of the emotion in the script. His work is both epic and intimate, and that's pure *Doctor Who*! We're honoured that he's back with us – we had a press launch for *The Empty Child* at London's Imperial War Museum, and barely five days later, James was back in Cardiff to kick off the new series. And all three episodes of Block One are wildly different – which is exactly what James wanted!"

Block Two will be directed by **Euros Lyn**, [seen in the top picture with Christopher Eccleston and Billie Piper on set for *The Unquiet Dead*] who helmed two popular episodes of the last series. "Again, it's a delight and an honour to welcome Euros back," says Phil. "*The End of the World* and *The Unquiet Dead* are two of my favourite episodes from last year – and there were many, many times when people said we'd never get *The End of the World* made, let alone made so well! Euros has got such style and skill, and on top of that, he's one of the nicest men in the whole industry. Actors love working with him. Plus, he's Welsh-born and Cardiff-based, and we're always proud to show the rest of the nation Wales' finest."

DOCTOR·WHO

2006 SERIES

CAST

Doctor Who . . . . DAVID TENNANT
Rose Tyler . . . . BILLIE PIPER
Jackie Tyler. . . . . . . CAMILLE CODURI
Mickey Smith . . . . NOEL CLARKE

EXECUTIVE PRODUCERS

JULIE GARDNER
RUSSELL T DAVIES

PRODUCER

PHIL COLLINSON

WRITERS

RUSSELL T DAVIES
(5 episodes, including Episode 12, *Army of Ghosts*, plus the Christmas Special – *The Christmas Invasion*)

STEVEN MOFFAT (1 episode)

MARK GATISS (1 episode)

TOBY WHITHOUSE
(1 episode – *School Reunion*)

MATT JONES
(2 episodes, including *The Satan Pit*)

TOM MACRAE (2 episodes)

DIRECTORS

JAMES HAWES
(Block One, inc *The Christmas Invasion*)

EUROS LYN (Block Two)

SCRIPT EDITORS

HELEN RAYNOR
SIMON WINSTONE

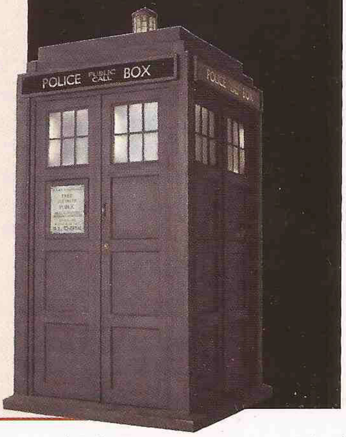
VISUAL EFFECTS

MILLTV

SPECIAL MAKE-UP AND PROSTHETICS

NEILL GORTON

Doctor Who is a BBC Wales production for BBC One. Christmas Special for broadcast December 2005, plus 13x45-minute episodes for broadcast on Saturdays in 2006.



Doctor to the other writers with a few choice phrases – and so far, all the scripts have been very successful at creating something new. I thought it might be a difficult process, but they've been a pleasure to read. That's the thing about the Doctor – his character's been in existence for over 40 years, but there's still so much that's untapped. And during all this, of course, we're talking to David constantly. Scripts for leading roles, and leading actors, are always a constant dialogue between actor, writers and producers. I'm very keen to see what David's going to bring to the part, so that as filming proceeds, that can be fed back into the script.

"And Billie has been a huge part of those discussions too, because Rose's reactions are going to be almost as important as the Doctor's! The wonderful thing is, with great actors – as with Chris, and Billie, and now David – the possibilities are endless. A good cast is capable of anything. I still want the Doctor to have a full emotional range – we're planning moments which are funny, stories which are as dark as hell, and emotions which will take the Doctor into all sorts of new territories. All of which will be handled in an unique Tenth Doctor-style.

"In terms of monsters and villains and the supporting cast, David will encounter one or two elements from Series One... well, I think the presence of Jackie and Mickey might already have given away that little secret! But that's essential, so that for new viewers, and particularly the younger audience, he'll still seem to be the same man in the same world. At the same time, it's a different Doctor, in a different world, so we'll be throwing all sorts of new stuff into the mix.

"But I'm afraid that, yet again, we're not giving too much away. As with Series One, we want much of this to come as a surprise to viewers, not as something that's become old news by the time of transmission. In terms of publicity, that certainly worked in 2005, so we're aiming for the same impact. If we give too much away, we dilute ourselves, and we want to get on screen at full strength! It's great fun to imagine what Doctor Ten will be like; it's a bit dull to know that information months ahead of actually seeing it. So don't be dull, have fun instead!"

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

JUNE

■ SATURDAY 25

TV Doctor Who: The Awakening by Terence Dudley [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

■ SUNDAY 26

TV Doctor Who: Frontios by Christopher Bidmead [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

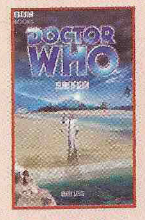
JULY

■ SATURDAY 2

TV Doctor Who: Planet of Fire by Peter Grimwade [Fifth Doctor, Turlough and Peri] *UKTV Gold*

■ SUNDAY 3

TV Doctor Who: The Caves of Androzani by Robert Holmes [Fifth Doctor and Peri] *UKTV Gold*



■ MONDAY 4

TV Doctor Who: The Island of Death by Barry Letts [Third Doctor and Sarah] *BBC Books*

■ SATURDAY 9

TV Doctor Who: The Twin Dilemma by Anthony Steven [Sixth Doctor and Peri] *UKTV Gold*

■ SUNDAY 10

TV Doctor Who: Attack of the Cybermen by Paula Moore [Sixth Doctor and Peri] *UKTV Gold*

■ MONDAY 11

DVD Doctor Who: Revelation of the Daleks by Eric Saward [Sixth Doctor and Peri] *BBC DVD*

■ SATURDAY 16

TV Doctor Who: Vengeance on Varos by Philip Martin [Sixth Doctor and Peri] *UKTV Gold*

■ SUNDAY 17

TV Doctor Who: The Mark of the Rani by Pip and Jane Baker [Sixth Doctor and Peri] *UKTV Gold*

■ MONDAY 20

MP3-CD Doctor Who Reconstructed: The Power of the Daleks by David Whitaker [Second Doctor, Ben and Polly] *BBC Audiobooks* £19.99

■ THURSDAY 21

DWM Issue 359 published *Panini Comics* £3.99

■ SATURDAY 23

TV Doctor Who: The Two Doctors by Robert Holmes [Sixth Doctor and Peri] *UKTV Gold*

■ SUNDAY 24

TV Doctor Who: Timelash by Glen McCoy [Sixth Doctor and Peri] *UKTV Gold*

■ ALSO THIS MONTH

DWM Doctor Who Yearbook 2005 published *Panini Comics* £5.99

Audio Drama Doctor Who: The Council of Nicea by Caroline Symcox [Fifth Doctor, Peri and Erimem] *Big Finish*

Audio Drama Gallifrey: Insurgency by Steve Lyons *Big Finish* £10.99

Except where stated: BBC Books novels £5.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £14.99 [all double CD]. All prices are RRP.

NEW SCRIPT EDITOR JOINS SHOW, AS ELWEN ROWLANDS DEPARTS

COMINGS & GOINGS

SCRIPT EDITOR ELWEN ROWLANDS HAS LEFT the series to become script editor on *Life On Mars*, a Kudos production for BBC One, with Julie Gardner as executive producer for BBC Wales.

Phil Collinson tells us, "We're sorry to see Elwen go, but she had the wonderful opportunity to become script editor on a brand new show, and she was keen for the experience of working for an independent production company. They're lucky to get her! We miss her, and wish her well, and send her enormous thanks for helping to get *Doctor Who* back on screen.

"Helen Raynor, [pictured left, with Elwen], our other script editor, is staying on – which is a huge relief, because her input into the series has been fantastic. And not just on-screen – she's done a wonderful job with Elwen in co-ordinating with BBC Books to get the novels published, and she's single-handedly compiling the forthcoming Script Book for them. That's not an easy task, given that we want the book to contain the complete shooting scripts, including every line or beat or stage direction which might not have made it to screen. It's a labour of love for Helen, and she's doing all of that while still juggling all the incoming scripts! On top of that, in her spare time – though I don't know when she gets any – Helen's also written a 15-minute script for the BBC's *Brief Encounters* series. Entitled *Cake*, it's produced by Elwen and overseen by Russell, and should be on BBC One in the next few months. So it's congratulations all round!

"The new script editor, working alongside Helen, will be Simon Winstone. Believe me, given the success of *Doctor Who*, we had about 5000 people interested in this job. But Simon was head and shoulders above the others. **DWM** readers might recognise his name from the old Virgin Books range of *Doctor Who* novels, which he edited alongside Rebecca Levene. That's a wonderful background for this job, but to be honest, when we met in the interview, we didn't talk about that at all. I was much more impressed with his opinions on his time on *EastEnders*, and his critique of the scripts we sent him. He has brilliant suggestions and spoke about the whole TV industry with enormous insight. He's coming to Cardiff for his baptism of fire in the first week of June, and he's a great addition to the team."

Simon told **DWM**: "It's a thrill to be working on *Doctor Who*. I loved the show in my youth and enjoyed working on the Virgin spin-offs in the 1990s. I was on another BBC show while Series One was being made, and it was all the more tantalising that I was so close to *Doctor Who*, and yet so far!

"So for me this is a dream come true, made more profound by the fact that the first series has made such an impression on me, just as a viewer. It's taken *Doctor Who* onto another level, and now I'm here and part of it! The team at BBC Wales have already made me feel so welcome, and I can't wait to get immersed in the new series."

THERE WILL ALSO BE NEW DESIGN TEAMS ON board for Wardrobe and Make Up. "We had the most wonderful time filming with Lucinda Wright on costume, and Davy Jones and Lin Davie on Make Up," continues Phil Collinson. "They've all decided to move on, because people can just get Who'd out! None of those people actually lives in Cardiff, and it was a massive commitment. *Doctor Who* involves spending a long time away from home, working six- or seven-day weeks. The same thing goes for [director] Joe Ahearne, who's got an open invitation to return whenever he wants! But the show is so full-on that Lucy even got married during the series' production, and returned home after the wrap party to find herself with a husband! I could fill every page of **DWM** – just thanking them over and over. I sincerely hope they win awards for everything they achieved. But hopefully we can have a smooth handover, as they've offered to talk the incoming teams through everything they learnt last year. We've finished interviews with the new teams, and contracts are being finalised right now, so that everyone will be in place by June."

One aspect that will be remaining constant in the next series will be the special effects: "I'm delighted to say that the Mill has renewed its contact with *Doctor Who*, and will be returning with all guns blazing – or computers sparking! – for 2006," Collinson continues. "I'm so happy that we'll be working with the UK's leading FX artists once again. And Neill Gorton [below], in charge of prosthetics, will also be coming back – he's sent me the sketch for his first creation already, and it scared me to death! It's a pleasure to welcome all these brilliant, creative people back."

There is no further news on the remaining writing slot, although Phil Collinson has told us that plans for future episodes are already being made.

"We're trying to commission more than 14 scripts, so that if a third series happens, we'll be ahead of the game. I swear, we don't know if Series Three will be commissioned – anyone saying otherwise is making it up, and I don't think we'll know for certain until Series Two goes on air. But to be honest, things are looking good, and so it makes sense to plan ahead. Hopefully, in the next couple of months, we'll actually be looking at around 17 scripts.

"Again, the entire production is coming out of BBC Wales, and will mostly be filmed in Cardiff and the surrounding area," says Collinson. "So far, six scripts exist, with three more to arrive by June."

RUMOURS OF CUTS, WHILE DVDS RECEIVE '12' CERTIFICATES...

TOO SCARY FOR KIDS?

MUCH HAS BEEN MADE IN THE UK PRESS recently about whether *Doctor Who* is too scary for young children. *The Unquiet Dead*, in particular, attracted a few complaints from parents, although the BBC stood firm against suggestions that the show was unsuitable for under-eights. Fuel was added to the debate when the BBFC passed both *The Unquiet Dead* and *Dalek* (notably the Dalek 'torture' scenes) with '12' certificates for their DVD release.

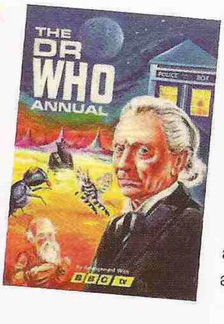
More recently there were rumours that scenes from *The Empty Child* had to be cut from the broadcast version for being too horrific. "This is one of the great exaggerations that pass into *Doctor Who* mythology," says Russell T Davies, "blown out of all proportion by both tabloids and broadsheet newspapers. There was no emergency, no one was 'forced' and the decision was made by the production team, just like any other decision. This happened in the normal course of post-production – we didn't have to 'go back' to the episode at all. The shot of Richard Wilson's head morphing into a gas mask could have been accompanied by the sounds of bones cracking.

"Julie, Phil, James Hawes, Steven Moffat and I played it through a number of times in the dub, to see if we were happy. And it was the usual sort of debate you have at work, weighing up the alternatives. More, less, leave as is? And we knew amongst ourselves, without any bosses or external agencies being involved, that we had to be careful. The BBC guidelines are very carefully drawn up from within the BBC, not imposed from outside, and it's our job to uphold those guidelines – not simply out of professionalism, but because those guidelines are *right*. I absolutely agree with them. It's not clever or cool, to go too far in scaring kids. Maybe certain adults want more horror, but frankly, any grown man watching television at seven on a Saturday and wishing that he was genuinely terrified, is in a morally redundant position.

"In the end, we decided to use the version as transmitted, and then simply moved on to the next scene. Two months later, there it is in the papers, like a scare story. Nonsense. It's just normal production, which had nothing to do with any complaints or the episode's earlier scheduling at 6.30. Still, this sort of fevered attention in the press is what comes of *Doctor Who* being one of the UK's highest rated dramas, and one of the great TV successes of 2005, so we can't really complain!"

EXCLUSIVE! BONUS *CONFIDENTIAL* EPISODE SET FOR DVD...

DVD BOX SET DETAILS



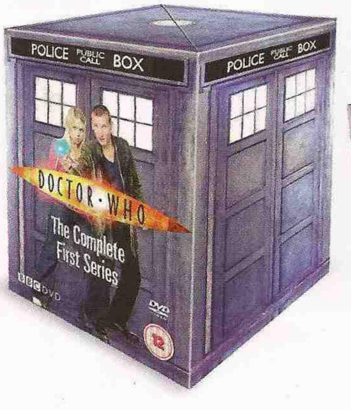
THE 'COMPLETE FIRST SERIES' DVD BOX SET, featuring all 13 episodes of the series is set for release on 21 November, priced £69.99. We hope to have full details of the extra material very shortly, but BBC DVD has given us a few nuggets of information.

Each of the 13 episodes will be released with a 5.1 stereo surround sound mix, which will be the first time the episodes have been available to watch in this format. The set, which will be split across five discs, will include over 200 minutes of special features – one of which will be a special episode of the documentary series *Doctor Who Confidential*, which will be made available exclusively only on this set.

Meanwhile, BBC DVD has revealed some of the extra material for the forthcoming release of 1965's *The Web Planet*. The six-part story starring William Hartnell as the original Doctor will be accompanied by a commentary track featuring actors William Russell (Ian Chesterton in the story) and Martin Jarvis (Captain Hillio), director Richard Martin and producer Verity Lambert. They will be joined by Big Finish producer Gary Russell, who will act as a moderator to the group, asking questions about the story.

A documentary feature, *Tales of Isop*, looks at the making of the story, speaking to those involved in its production. One rather unusual special feature will be the inclusion of two Zarbi-themed stories, *Lair of the Zarbi Supremo* and *The Lost Ones*. These two short stories were originally written for the very first *Dr Who Annual* (above), first published in 1965, and will be read for the DVD by William Russell.

The Web Planet is due to be released as a Region 2 DVD in mid-September, priced £19.99.

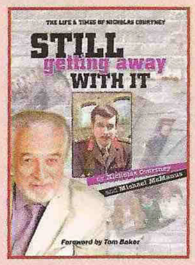


OTHER NEWS

NEW BOOKS REPRINTED

The three Ninth Doctor novels, recently released alongside the illustrated *Monsters and Villains* book, have proved so successful that BBC Books has already greenlit the first reprint run. Stuart Biles, director of BBC Books said, "This new range has been carefully designed to appeal to both the dedicated fans and the massive younger audience generated by the new television series. The trade has some new bestsellers on its hands!"

▼ GETTING AWAY WITH THE BRIG


THE LIFE & TIMES OF NICHOLAS COURTNEY
STILL getting away WITH IT
Foreword by Tom Baker

Actor Nicholas Courtney, who played the recurring role of Brigadier Alastair Gordon Lethbridge-Stewart in *Doctor Who* between 1968 and 1989, is to publish the 'definitive account of his life'. The autobiography, which is co-authored by Courtney's friend Michael McManus, is called *Still Getting Away With It*. The book is due to be published by Greyhound Leader, in conjunction with Steven Scott of *www.scificollector.co.uk* on 20 October 2005.

Nicholas Courtney commented, "I think the time has now come for me to write a full and frank account of my life, not least with regard to my unbroken, 40-year association with *Doctor Who*. Some people may be surprised by how candid and forthright I am going to be about certain people and events, but I think I owe it to myself and also to others to be reasonably bold as well as old!"

Fourth Doctor Tom Baker provides the foreword.

REGENERATIONS IN SWANSEA

Swansea's Marriott Hotel will be the venue for the Regenerations Convention on 24-25 September, with guests set to include former Doctors Sylvester McCoy and Colin Baker, *The Unquiet Dead*'s Eve Myles and *Dalek*'s John Schwab. For more information, see *www.regenerations.co.uk*

SHEARMAN'S LATEST COMEDY

Dalek writer Robert Shearman's latest black comedy for Radio 4, *Teacher's Pet*, airs on Tuesday 28 June at 2.15pm. The play is directed by *Vengeance on Varos* and *Web Planet* actor Martin Jarvis, and stars Carolyn Seymour. Rob tells us that, "It's about how a young boy's crush on his schoolteacher comes back to haunt him 20 years later..."

▼ THE FACELESS!

TERRY SHARP
THE FACELESS

Image Comics is publishing a new graphic novel in early August, *The Faceless: A Terry Sharp Story*, written by Robert Tinnell and drawn by **DWM**'s own Adrian Salmon. "By day, Terry Sharp is a successful director of horror films, consumer of cocktails and chaser of skirts. By night, the horror is real as he battles tirelessly against a Satanic conspiracy that reaches the highest levels of government..." More information can be found at *www.theblackforest.net/terrysharp/*

COMPETITIONS!

WIN WORDS!

BBC BOOKS
DOCTOR WHO
The Clockwise Man
JUSTIN RICHARDS
The Monsters Inside
BY STEPHEN COLE
Winner Takes All
BY JACQUELINE RAYNER

To tie in with the new adventures of the Ninth Doctor and Rose on television, BBC Books has published three hardback novels: *The Clockwise Man* by Justin Richards, *The Monsters Inside* by Stephen Cole and *Winner Takes All* by Jacqueline Rayner. All three books are available in the shops now, priced £6.99 each, but you could win won of TEN complete sets, thanks to the generosity of BBC Books. To enter, just send us the answer to this easy question:

■ Which of the following is the title of a new *Doctor Who* novel, and also a ropey quiz show hosted by Jimmy Tarbuck?

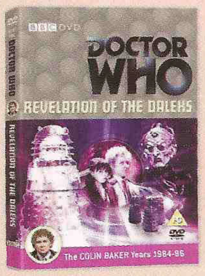
a) The Clockwise Man

b) The Monsters Inside

c) Winner Takes All

Just send your answer to **'A difference of opinion there, Geoffrey'** to the main editorial address on page 3 by 21 July. Good luck!

WIN A FUNERAL!



The 1985 classic adventure *Revelation of the Daleks*, starring Colin Baker as the Doctor, is released on DVD this month – complete with a host of exciting bonus features, a commentary from members of the cast and the director, and a swanky new Dolby Digital 5.1 Surround mix. It's available from 11 July from all good DVD retailers, priced £19.99.

But to be in with a chance of winning one of FIVE copies for no cost at all, just tell us the answer to this scandilously easy question...

■ What pseudonym does Davros go by while he is based at Tranquil Repose on the planet Necros?

a) The Great Healer

b) The Great Soprendo

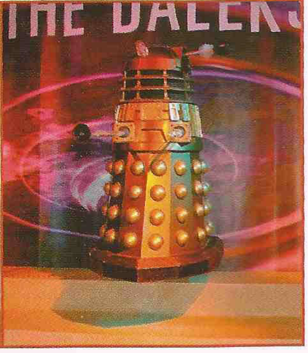
c) The Great Egg Race

Just send your answer to **'Past Master of the Double Entry'** to the main editorial address on page 3 by 21 July. Good luck!

SPECIAL REPORT THE SOUTH COAST'S *DOCTOR WHO* EXHIBITION

BRIGHTON UP YOUR DAY!

DOCTOR · WHO
BUY YOUR TICKETS HERE



LIKE THE TARDIS ITSELF, Brighton Pier's newly-opened *Doctor Who* Exhibition is deceptively spacious. Only once you've stepped through the low entrance doors do you appreciate the extent of the display dome.

In the first of six main displays, a huge awning depicting the new Doctor surrounds a revolving, semi-transparent TARDIS. Within that are Christopher Eccleston and Billie Piper's costumes from *Rose*. Nearby, a male Auton mannequin looms over the visitors, while three Auton brides smash their way through a shattered shop window.

Around the corner, a shroud flutters over an unseen corpse and below a rack of mortician's equipment from *The Unquiet Dead*. When visitors hurry away, they're in for a bigger shock – a Dalek hovers above a wide flight of stairs, swiveling its eye to study new arrivals and shrieking its familiar warnings.

Tucked away in the corner, a Dalek creature peers from its opened casing. The small crowd of visitors from *The End of the World* look slightly lost in another large display. Jabe and her Tree attendant stand awkwardly on one side, though the Face of Boe is as impressive up close as it appears on screen. In the centre, the Moxx of Balhoon looks so lifelike you'd swear Jimmy Vee was still in the costume. A physical reproduction of Cassandra offers him a fixed grin from her glass case opposite.

There's disappointingly little 'behind the scenes' content. The TARDIS design model is fascinating, a table of interim headpieces less so. More impressive is a rotating model of the destroyed Big Ben from *Aliens of London* – which rather gives away that the spacship crash shot was reversed for transmission! Also from that story are two huge baby-faced Raxacoricofallapatorians and a startled pig in a space suit. Margaret Blaine's Slitheen body suit was originally on show, but had mysteriously vanished on the day I went. Perhaps she'd popped back to reclaim it for *Boom Town*?

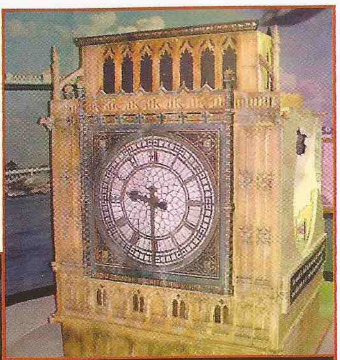
Large reproductions of pages from the new *Monsters and Villains* book illustrate most sections, and TV clips play on large wall and floor displays. Several small display cases show practical props, such as Cassandra's spider, Downing Street security passes, Auton Mickey's head, and the Doctor's Dalek-killer gun.

At the mid-May opening, all the exhibits were from the first six episodes, but we're promised that later episodes will be represented after the series concludes. Perhaps the Dalek Emperor will soon make an appearance? Meanwhile, the 'classic series' is acknowledged by four large posters of the past Doctors, which conceal a hidden Cyberman, Sea Devil, Haemovore, and Ice Warrior.

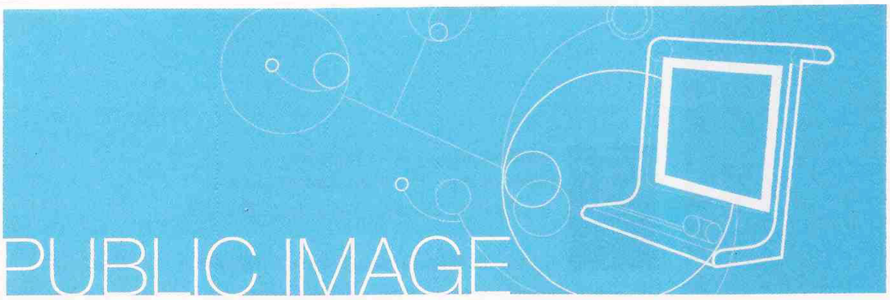
All in all, a beautifully-designed exhibition, and well worth a look. Plus, with it's flashing lights, loud noises and monsters galore, it's certain to scare and delight the kids...

PETER ANGHELIDES

DWM will be looking behind the scenes of the Brighton exhibition in a future issue.



POLICE PUBLIC CALL BOX



PUBLIC IMAGE

TOM SPILSBURY TAKES A LOOK AT HOW THE NEW SERIES HAS BEEN FARING ON BBC ONE...

DOCTOR WHO HAS CONTINUED ITS STRONG RUN ON BBC ONE, with another set of ratings which put the series alongside the UK's top-rated soap operas in the nation's Top 20.

The final figure for Episode 6, *Dalek*, was a massive 8.63 million; enough to see the show leap ahead of every series other than *EastEnders*, *Coronation Street* and *Emmerdale* – and even then, beating some of their episodes. Episodes 7 and 8, *The Long Game* and *Father's Day*, also managed to stay over the 8 million mark, with 8.01 and 8.06 million respectively. With *Doctor Who*'s immediate ITV1 opposition, *Celebrity Wrestling*, failing to make any dent on the week's Top 75 programmes at all, the new ratings opponent for the Doctor seems to have become BBC One's own hospital drama, *Casualty*, both series fighting it out become the evening's top-rated show. Over *Doctor Who*'s first eight Saturdays, the series took the prize five times, with the doctors of Holby taking the Top Dog (or Top Doc?) position on the other three occasions. Even across the rest of the week, the only other non-soaps bettering *Doctor Who*'s figures have been ITV1's *Heartbeat*, plus a couple of special programmes; the Chelsea vs Liverpool clash in the Champions League semi-final (8.69 million on Tuesday 3 May), and *The British Soap Awards* (8.14 million on Wednesday 11 May).

The playing field changed completely for transmission of *The Empty Child* on 21 May. With *Celebrity Wrestling* finally consigned to the graveyard slot of Sunday mornings after its dismal performance, ITV1 scheduled the first *Star Wars* prequel, *The Phantom Menace*, directly against the Doctor. More crucially, with *Doctor Who*'s start time pushed back to 18.30, would the usual audience still find the Doctor in this unusual timezone? While being a lower figure than usual, *The Empty Child*'s rating of 7.11 million demonstrated what a loyal audience the series has, with the vast majority of people remembering to switch on at the earlier time. The figure was significantly higher than the usual ratings for BBC One at that time (*Strictly Dance Fever*, the slot's usual occupant, which started its run the same week as *Doctor Who*, has generally averaged 4.5 million). Further cause for celebration came from the fact that *Star Wars* didn't prove much of a menace to the Doctor after all, with only an average 4.09 million choosing to endure Jar Jar Binks and friends. The overrun of the *FA Cup Final* between Arsenal and Manchester United on BBC One (which averaged 7.3 million viewers and peaked at 12.8 million during the eventual penalty shoot-out), may have kept viewers from switching over, of course. The other ratings winner of the evening was *The Eurovision Song Contest*, with an average 7.97 million viewers watching Greece romp to triumph. The contest peaked at a massive 9.4 million during the results stages – who might have wished they hadn't bothered as the UK's entry, Javine, finished a dismal third-from-last. Well, it's the taking part that counts...

▲ *Boom Town gave Doctor Who its biggest audience for three weeks...*

▼ *With Celebrity Wrestling knocked out, ITV1 brought out the big guns...*

Dr Who's new enemy: Star Wars!

The Doctor Dances, the second part of Steven Moffat's two-part story, followed on 28 May, and managed a respectable 6.86 million viewers. Mind you, there *was* a war on – is it possible they miscounted? Joking aside, while raw figures were down to their lowest level yet, *Doctor Who*'s audience share remained strong, and the rating would certainly been hindered by the gorgeous weather of the Bank Holiday weekend. To put the result in perspective, *Doctor Who* was still Saturday's best-performer by a country mile, also managing to beat the highly-publicised launch of Channel 4's sixth series of *Big Brother* the previous evening (6.04 million).

Although final figures were not available at the time of writing, Episode 11, *Boom Town*, managed an impressive overnight figure of 7.13 million – up on the previous two weeks even before video recordings had been added. The Doctor may well have been benefitted from a strong warm-up from Graham Norton (missus!), with the *Strictly Dance Fever Grand Final* recording a series high of 5.3 million viewers.

Next time we'll see just how many people watched the Ninth Doctor go out with a bang... ■

DOCTOR·WHO 2005 SERIES RATINGS UPDATE

EPISODE	TRANSMITTED	RATING (Top 75 Position)	AUD SHARE	BBC3 RPT(S)**	HIGHEST-RATED OPPOSITION (Channel)	RATING (Top 75 Position)	AUD SHARE
SERIES EPISODES (All first broadcast 19.00, BBC One, except The Empty Child at 18.30)							
1 **Rose**	26 March 2005	**10.81m** (7th)	44.84%	N/A / **0.63m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**7.47m** (20th)	31.59%
2 **The End of the World**	2 April 2005	**7.97m** (19th)	37.84%	N/A / **0.47m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**6.23m** (29th)	31.02%
3 **The Unquiet Dead**	9 April 2005	**8.86m** (15th)	37.78%	N/A / **0.37m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**7.26m** (25th)	32.30%
4 **Aliens of London**	16 April 2005	**7.63m** (18th)	35.67%	N/A / **0.61m**	**Ant & Dec's Saturday Night Takeaway** (ITV1)	**7.37m** (20th)	36.07%
5 **World War Three**	23 April 2005	**7.98m** (20th)	40.15%	**0.17m/0.55m**	**Celebrity Wrestling** (ITV1)	**3.92m** (63rd)	21.20%
6 **Dalek**	30 April 2005	**8.63m** (14th)	44.89%	**0.18m/0.54m**	**Celebrity Wrestling** (ITV1)	**3.06m** (--)	16.81%
7 **The Long Game**	7 May 2005	**8.01m** (17th)	40.39%	**0.16m/0.62m**	**Porridge (repeat)** (BBC Two)	**2.64m** (--)	13.34%
8 **Father's Day**	14 May 2005	**8.06m** (17th)	44.38%	**0.16m/0.53m**	**FILM The Dam Busters** (Channel 4)	**2.44m** (--)	12.58%
9 **The Empty Child**	21 May 2005	**7.11m** (21st)	35%*	**0.18m/0.79m**	**FILM Star Wars: The Phantom Menace** (ITV1)	**4.09m** (52nd)	19%*
10 **The Doctor Dances**	28 May 2005	**6.86m** (18th)	36%*	**0.24m/0.48m**	**FILM X-Men** (ITV1)	**3.31m** (TBA)	20%*
11 **Boom Town**	4 June 2005	**7.13m*** (TBA)	37%*	**0.17m*/0.48m***	**FILM Kindergarten Cop** (ITV1)	**3.4m*** (TBA)	20%*
DOCTOR WHO CONFIDENTIAL (All first broadcast 19.45, BBC Three, except Special Effects at 19.10)							
1 **Bringing Back the Doctor**	26 March 2005	**0.87m**	–	N/A / N/A			
2 **The Good, the Bad...**	2 April 2005	**0.37m**	–	N/A / N/A			
3 **TARDIS Tales**	9 April 2005	**0.55m**	–	N/A / **0.23m**			
4 **I Get a Side-kick Out of You**	16 April 2005	**0.52m**	–	N/A / **0.41m**			
5 **Why On Earth?**	23 April 2005	**0.41m**	–	**0.09m/0.36m**			
6 **Dalek**	30 April 2005	**0.52m**	–	**0.11m/0.34m**			
7 **The Dark Side**	7 May 2005	**0.49m**	–	**0.10m/0.33m**			
8 **Time Trouble**	14 May 2005	**0.61m**	–	**0.09m/0.30m**			
9 **Special Effects**	21 May 2005	**0.43m**	–	**0.10m/** NA			
10 **Weird Science**	28 May 2005	**0.40m**	–	**0.08m/0.26m**			
11 **Unsung Heroes**	4 June 2005	**0.52m***	–	**0.06m*/0.31m***			

* Preliminary 'overnight' figure only.

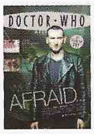
** Sunday *Doctor Who* repeats broadcast at 19.00 on BBC Three, except for Episode 9 (*The Empty Child*), which was shown at 19.15. From Episode 5 (*World War Three*) an additional BBC Three repeat was shown at around midnight on Saturday night.

Doctor Who Confidential repeats broadcast at 19.45 on Sundays from Episode 3 (*TARDIS Tales*) onwards except for Episode 9 (*Special Effects*), which was not shown again on the Sunday evening. An extra repeat of *Doctor Who Confidential* was shown at around 01.00 early Sunday morning from Episode 5 (*Why On Earth?*) onwards.

For Episodes 6 (*Dalek*), 7 (*The Dark Side*) and 8 (*Time Trouble*), 10 (*Weird Science*) and 11 (*Unsung Heroes*), the Sunday evening *Confidential* repeat was a 15-minute cut-down and re-edited version.

Figures: BARB/*Broadcast*.

DWMAIL



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The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)

So, we know *we're* all watching *Doctor Who*, but – guess what? – so is everyone else, it seems...

EVERYBODY'S TALKIN'

Thanks to the wide appeal of this new *Doctor Who* series suddenly I am cool to know! Friends and family who for years were completely baffled by my obsession are now instigating conversations about it! Colleagues stop me at work and tell me how much they loved Saturday's episode! Friends' children, born long after Sophie and Sylvester walked off into the sunset, want to borrow DVDs of the old episodes and ask me to explain who K9 was. Amazing!!

ROBERT MITCHELL BRIGHTON

Russell T Davies implores us to enjoy this amazing time in his *Production Notes* (**DWM** 357), but we should really be telling him the same thing. Stop worrying what the vocal minority are thinking! The new series has pulled off the most extraordinary feat – youngsters love it, women love it, people who used to hate it love it – and yet, still 95% of the fans are happy. We've all got our own stories to tell, but my favourite is when I was sitting near two young lads on a train, one of whom pointed at a blue garden shed and shouted, 'Look, it's the TARDIS!' And this is when the show had only been back on TV for about two weeks!

HUW TURBERVILL E-MAIL

Travelling home the other day from a long day at work, I was engrossed in the *Rose* set report [**DWM** 355], when I noticed a small boy of about five tugging at the sleeve of his mother's arm opposite. He was delighted that those scary dummies he had seen that Saturday night had risen again – albeit between staples and a glossy cover, but even so... And it was then I realised the true extent of what Russell T Davies, Julie Gardner and Phil Collinson – to name but a few – have achieved. They have brought the Doctor back where he belongs: into the hearts and mind of Britain's children, enthralled and scared witless in equal measure as to where they will be transported to this week! They're not alone... I'm also enjoying the reinvigorated new series that is lighting up Saturday nights like nothing else I can recall.

By the way, I'm the Glen Williams that *Heat* magazine confidently predicted was going to be a possessed victim of the Master – played by David Jason! Long story... won't bore you with it now...

GLEN WILLIAMS E-MAIL

Nooo!! Tell us now!

DOCTOR WHERE?

When I was a young girl I loved *Doctor Who*, so I was delighted to hear that the series would be returning soon to BBC One. In the meantime I've been watching *Rose Tyler: Time Traveller* (at least I think that's what it's called) which is a sort of adventure-soap about a girl who travels in time, visiting Earth's past and future and finding out about her family history. She defeats a few aliens on the way and has some bloke piloting her time travel machine for her – he's a bit of a prat who moans about humans acting like 'stupid apes' but regularly gets rescued by them (usually Rose).

What I'm wondering is if anyone can tell me when the new series of *Doctor Who* will begin?

ALYS HAYES E-MAIL

So, those of you who *have* managed to find the new series of *Doctor Who*, what of the latest episodes to have been broadcast?

Joseph Chapman (age four).

GAME POINT

Hurrah for the generic CGI monster! Three cheers for Simon Pegg! Wahey for *The Long Game*! Not only was it one of the best stories in the new series thus far, but it was one of the best *Doctor Who* stories since the 1980s! Funny, clever, pacey. Great stuff!

NICK MELLISH E-MAIL

DADDY'S FAVOURITE

The Doctor says that he only takes the best in *The Long Game*, but I think he almost changes his mind in *Father's Day*! I think the Doctor is at fault because he takes Rose back to the day her father dies. (Would you like to see your parent die? I certainly wouldn't!) The Doctor's sour look afterwards shows that his friendship with Rose is now going to be pushed to the limit. This episode had me gripped and I liked the fact that you got the view from the Grim Reapers!

FAITH RICKARD (10) E-MAIL

I like the new series, especially Episode 8, because I like the bats.

ROBBIE GIBSON (8) E-MAIL

Doctor Who has offered many examples of good drama in the past, but nothing in its past could compare to the emotional impact that *Father's Day* had on me. Once again Billie has shown what a good actress she is, and surely has given final proof – if any were needed – that she was more than capable of taking on the role of Rose.

'DRAGONSREAL' E-MAIL

FLASH-DANCE

Having been a fan of the good Doctor for longer than I care to remember, I'm very pleased that my own children now have a Doctor to call their own. My 4-year-old, Joseph, is a big fan of Christopher Eccleston's Doctor and, even though he is scared, must see every minute. The scarier the better! He was fascinated with *The Empty Child* and wanted to be like the little boy in the story. Together we built a gas mask out of a piece of card and he now walks around the house quoting lines from the serial. Priceless!

JOHN CHAPMAN E-MAIL

This new series is simply genius! It's easily head and shoulders above anything else on television at the moment and has shown that family

WE ALSO HEARD FROM DAN FELLOWS; "If the production team is stuck for a new look for David Tennant's Doctor then look no further than the coolest man on the planet, Bez from Happy Mondays. His *Celebrity Big Brother* eviction outfit was truly outta this world, man. Great coat and a fab pair of Tartan troos – ideal for our new Scottish Doc!" **MIKE O'LEARY;** "Howzabout the return of the Doctor's face in the new title sequence?" **MIKE RICHARDS;** "Any chance of a *Complete Ninth Doctor* Special, please, guys?" (see the editorial, Mike!); and several dozen other readers who all shouted from the tops of their voices, "WE LOVE DOCTOR WHO!" Good. So do we.

---

drama is still in demand. Episodes 9 and 10 are my favourites so far; I thought Steven Moffat's scripts were the closest to classic Who we've had so far, but were also strikingly contemporary, scary and funny ("there is a war on, are you sure you didn't miscount?"). Fantastic!

MATTHEW TRINDER E-MAIL

The spookiest episode so far has to be *The Empty Child*. The effects were amazing, the darkness makes the whole scene creepy. I liked Nancy and the child but not Captain Jack as he grinned too much. My best moment was when the Doctor went on stage and asked if anything had fallen from the sky in 1941. And then he saw the Hitler poster. We studied the Blitz in school, so by watching *Doctor Who*, I could pretend it was homework really!

RACHEL HATCHER (10) E-MAIL

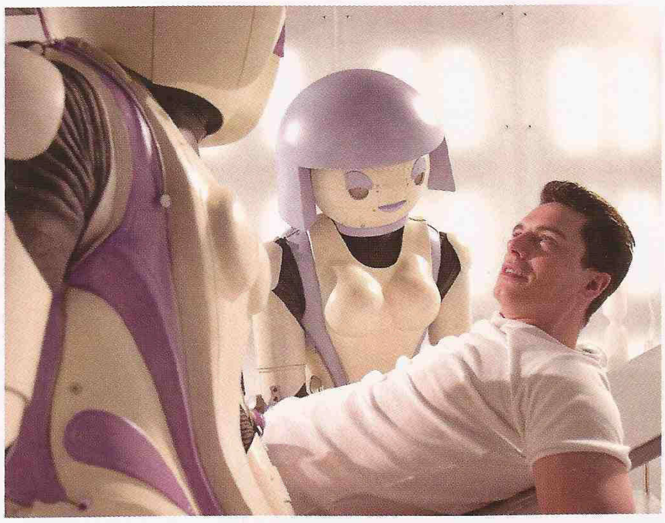
Wow! Just want to say how much I enjoyed *The Empty Child* and *The Doctor Dances*. It was lovingly shot, beautifully written and superbly acted, especially from Miss Florence Hoath, who'll be getting my vote in the next **DWM** poll!

MIKE O'LEARY E-MAIL

The poll form is on page 59. Sadly, our next reader probably won't be voting for *The Empty Child*...

I'm sure I wasn't the only one who got caught out tuning in at 7pm only to find the last ten minutes of *The Empty Child* on Saturday 21 May. What makes it worse is that it is a two parter so no point in watching the following week either. Let's hope they don't start doing that on a regular basis because not everyone is glued to the papers or TV on the offchance of a time change!

PAUL MOORE E-MAIL



"Trinny and Susannah in *Doctor Who*? What a marvellously bonkers idea! Fantastic!"

To be fair, the time change for *The Empty Child* was mentioned at the end of the previous episode.

FINE NINE

I have just turned 34, and I have a new favourite Doctor. I didn't think it would be possible, and it took me a while to admit it, but when Chris Eccleston tells me that a rubber pig was scared, I *believe* him.

STEVE JONES LONDON

SPOILED!

What are those pesky BBC powers-that-be playing at?! Those 'next time on the Whooby Gang' trailers are becoming major spoiler zones... After watching *Boom Town*, they may as well have shown a clip of David Tennant regenerating into Bill Nighy (*insert bookies favourite here*) in a few years time while they're at it!

PAUL BURLEY HULL

Maybe there should have been a spoiler warning – "Alert, alert!"

REALITY BITES

The new show is utterly fantastic (what other exclamation will do?), but I was slightly disturbed that Trinny and Susannah are in the last one. Then again, I was disturbed by the farting aliens too for about three nano-seconds until it dawned on me that the show is so great it will probably work. They had a pig in a space suit and people still tuned in, for heaven's sake!

SIMON SMITH E-MAIL

Trinny and Susannah, Anne Robinson and Davina McCall in *Doctor Who*? What a marvellously bonkers idea! Fantastic! Let's hope it doesn't turn out to be a load of old codswallop...

REBECCA DANIELS LUTON

So, did it? Let us know next time...

BRING 'EM ON!

I had begun to despair of the current rate of *Doctor Who* DVD releases – completion date would be sometime during my retirement years! So *The Beginning* box set in January is very welcome, and must be followed by more multi-story releases. As well as the obvious ones such as the Key to Time, themes could be particular monsters and villains (Cybermen, Sontarans, Rani), locations (Peladon, Gallifrey), adventures in history (*The Romans*, *Black Orchid*), and so on. What do you think?

STEVE ELSE BIRMINGHAM

Next time, give us your views on the regeneration. Like we could stop you!

COMING IN DWM 359

EXECUTIVE DECISIONS

DWM enters the kingdom of executive producer **Russell T Davies**, to bring you the first part of a no-holds barred in-depth interview!

FUNERAL FOR A FRIEND

Alan Barnes presents another of his *Fact of Fiction* features, as he dissects Sixth Doctor classic, and recent DVD release, *Revelation of the Daleks*...

DRESSED FOR SUCCESS

Just before she packs up her sewing kit for the last time, we track down costume designer Lucinda Wright to ask her about dressing a Time Lord for the twenty-first century...

PLUS

The first part of a brand-new comic strip adventure for the Ninth Doctor and Rose, **The Cruel Sea** by Robert Shearman; the results of *The 2004 DWM Awards*; all the latest reviews in *After Image* and *Off the Shelf*; your views on the latest series in *DWMail*; more backstage gossip in *Production Notes*; *The Time Team* watch *The Invasion of Time* and *The Ribos Operation*; and all the latest news about the new series in *Gallifrey Guardian*...

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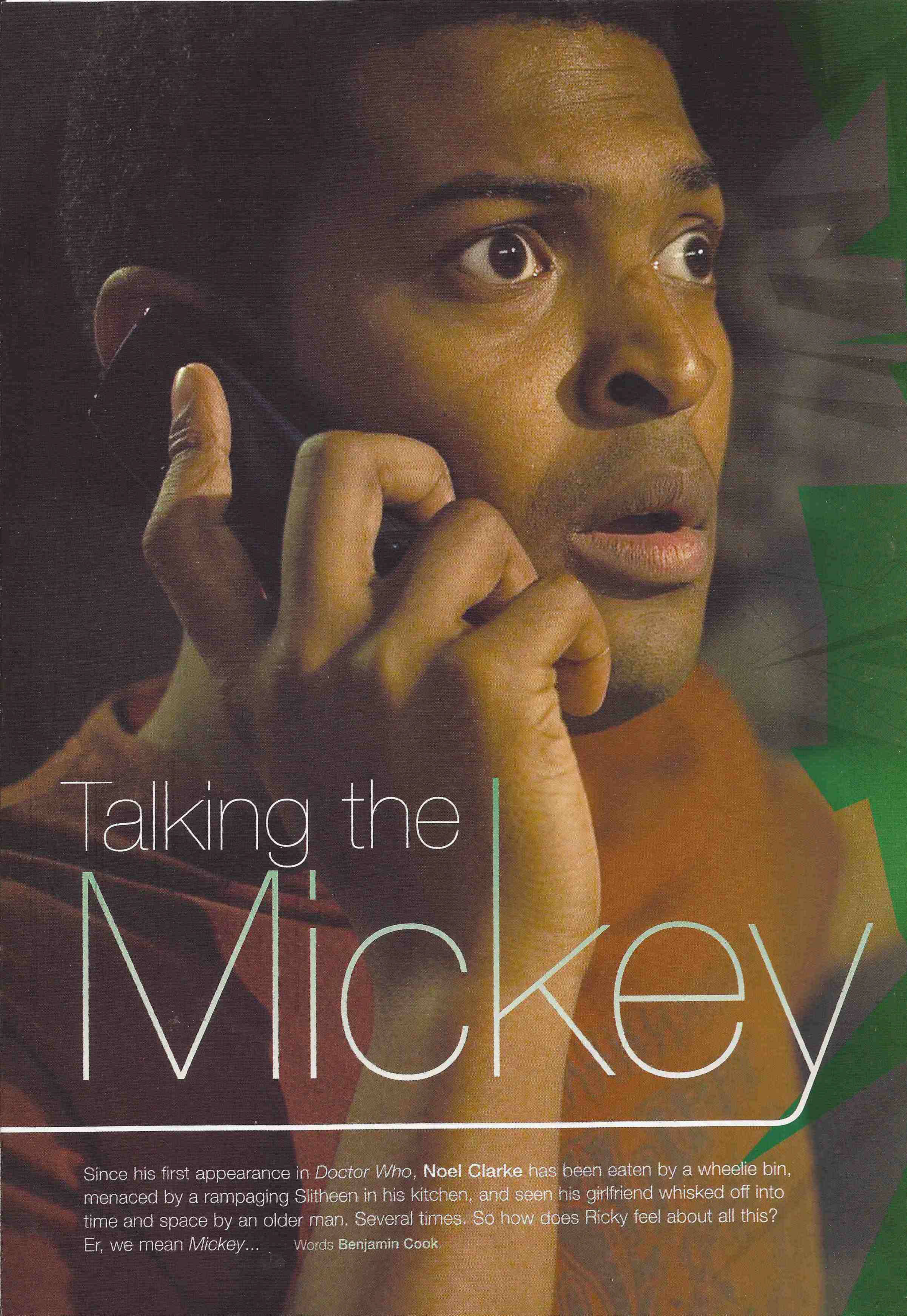


Talking the Mickey

Since his first appearance in *Doctor Who*, **Noel Clarke** has been eaten by a wheelie bin, menaced by a rampaging Slitheen in his kitchen, and seen his girlfriend whisked off into time and space by an older man. Several times. So how does Ricky feel about all this? Er, we mean *Mickey*...

Words **Benjamin Cook**.

▲ *Rose and Mickey are reunited – temporarily – in* ***Aliens of London.***

ALL RIGHT THEN, NOEL, WHO'D win in a fight between Doctor Who and Captain Jack?

"What, fisticuffs?"

Oh yeah.

"Well, firstly," Noel laughs, "I'd beat the both of them! Yeah, of course."

You're shorter than they are.

"But I'm younger than them, man. C'mon now!" He shakes his head. "But if I had to choose one, I'd say the Doctor."

Do you think? Why's that?

"Well Chris Eccleston's an intense guy. I think he'd win mostly on intimidation. Hah! He's a nice guy but very intense. By the time John Barrowman realised that he could probably take him, it'd be too late, 'cos Chris would have him down! But then I'd come in with a chair or something and take 'em both out."

Noel, you're coming across as a very violent person!

"You started it," he says, exploding with more laughter.

Besides, I point out, you're not allowed weapons.

"Well, I'd come in with an elbow, then, and take 'em both out. Okay, okay, who would win in a fight between... Rose and Jackie?"

Ooh, that's a tough one. But my money's on Rose – she looks handy with her fists.

"Nah, it'd be Jackie!" grins Noel. "Hoo-hooo, Camille Coduri, man! Oh yeah. She's the loveliest woman, but if she gets angry, man, it'd be all over. She's a tough nut, Camille. I think after I beat Barrowman and Eccleston, Camille might be able to take me."

How about a fight between the Auton Mickey and Margaret Slitheen?

"Phwoo! I think plastic Mickey would beat a Slitheen," he considers, "'cos Slitheen have only got what they've got, right? Apart from those little gadgets to make them disappear, but that's rubbish, that's the coward's way out! But Auton Mickey can vroom, vroom, turn into... well, Terminator basically. Nah, no one can beat him, man. Plus," Noel smiles, "it's me! It's Mickey, innit? So I must win. Unless, somewhere out there, there's an Auton Jackie...!"

Enough of this fighting talk. It'll scare the kids. This is *Boom Town*, and there'll be no fighting here. **DWM** is on set in Cathays Park, Cardiff, sitting outside in the sun with Mickey the idiot. Actually, this is his alias, actor Noel Clarke, one of the friendliest, most level-headed people you're likely to meet. He's not much of an idiot either. He's one of the TARDIS gang now – the Doctor, Rose Tyler, Captain Jack and Mickey Smith, working together to save the world. Who'd have thought it? Next thing you know, the Doctor will be giving him his own TARDIS key... Nah, that'll never happen! So what is the Doctor's problem with Mickey?

"Yeah, he really puts Mickey down," says Noel, "but I think he's quite a bubbly, carefree kind of guy, so he takes the insults on the chin. When he actually realises he's being insulted, he tries to give as good as he gets – sometimes he has a good comeback, sometimes he doesn't, but he tries. Every time Rose comes back, she sort of sweeps back into Mickey's life, and he drops everything for her, and he'll always come and see her at the TARDIS or wherever. I guess he waits for the day that he hears the engines, and then he comes running..."

> "I think Mickey secretly wishes he could go off with them in the TARDIS, but I'm not sure he has the guts..."

Poor, beleaguered Mickey. Do you think he wishes Rose had never met the Doctor?

"Hmm, I don't know. They had their nice comfortable life together – sort of watching the football instead of taking her out to dinner and stuff, but Mickey's a good guy, a really good lad. But then the Doctor comes into their lives and – maybe not so much in a romantic way, but he sweeps her off her feet with adventure. Essentially, Mickey loses her to that life."

It's a pretty good excuse to break up with someone, though – 'I want to go travelling the universe.'

"Yeah, of course. To go off travelling just normally is a good excuse, but the universe...! And time as well! It beats 'It's not you, it's me'! He loves Rose, he really does, but he kind of resents her leaving him, you know? So he and the Doctor have this sort of love/hate relationship where, every time they come back to our time, Mickey's there."

Do you really think it's true love between Mickey and Rose?

"Oh definitely. Definitely. For him. He probably didn't realise what he had until Rose was swept away by the Doctor. I think, secretly, Mickey wishes he could go off in the TARDIS with them, but I'm not sure he has the guts. He's quite a scaredy cat. He likes his comfortable life. Fish and chips, fine. But aliens blowing up in his kitchen kind of freaks him out. I'm sure he secretly wishes it, but I think he's more comfortable at home."

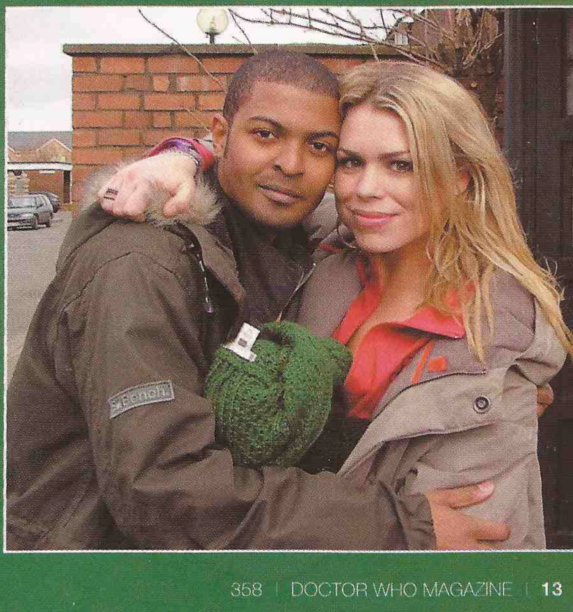
But with Noel staying on for Series Two, might Mickey not finally get his wish and get a trip through time and space?

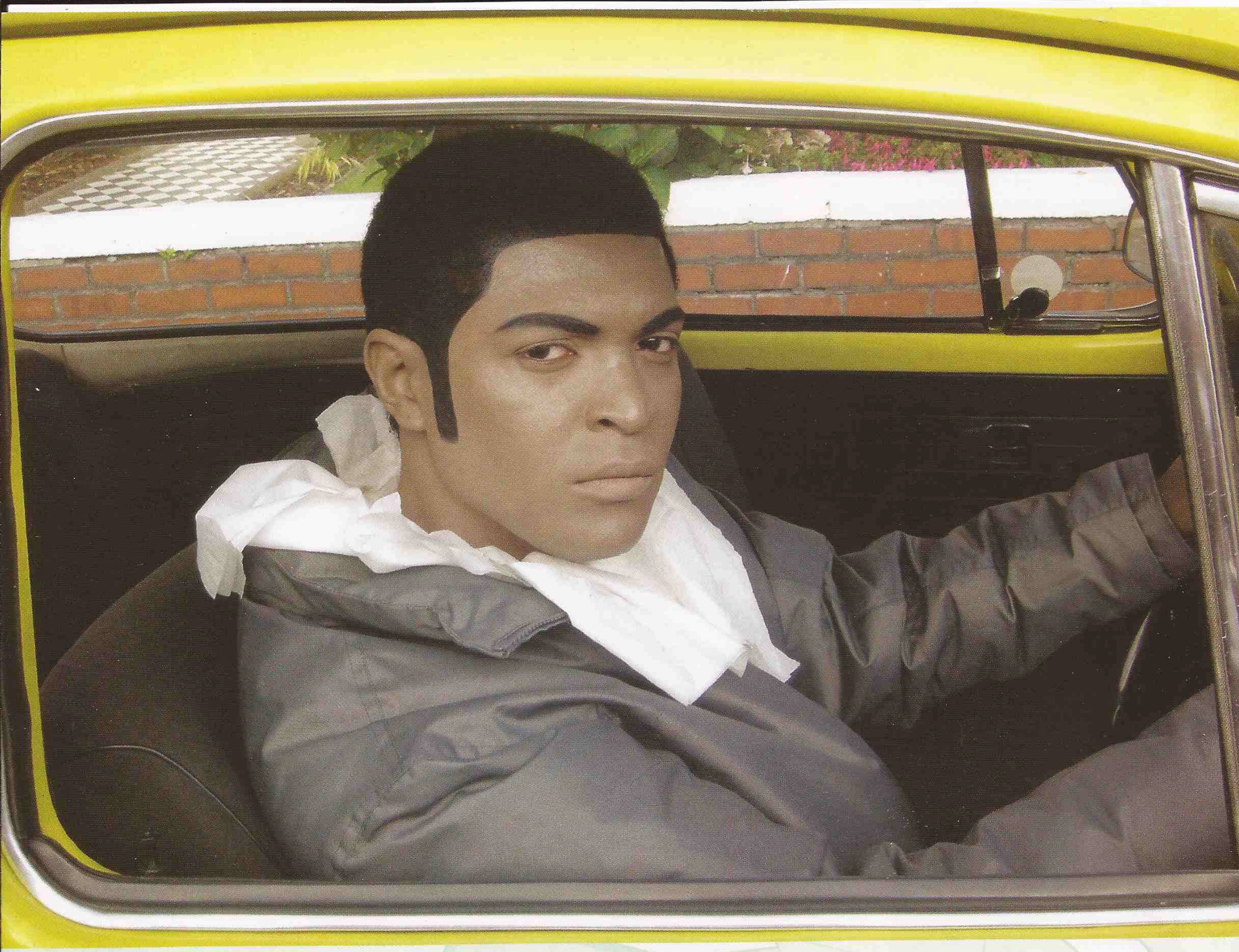
"I guess we'll just have to wait and see. But I hope he does. Mickey in space! Yeah, that'd work!"

WHAT ADVICE WOULD NOEL give Mickey about his love life, then?

"I would tell him not to be jealous," Noel suggests, "because I think, deep down, Rose does really care about him. But you can't pass up an opportunity to travel in the TARDIS. You just *can't*. I think he needs to chill out and understand that, and sort of be there for her when she gets back as opposed to being a bit jealous about it. It's hard when you see a guy sweep into ▶

▼ *Noel Clarke and Billie Piper on location for* ***The Parting of the Ways.***





◀ your girlfriend's life and he's more dynamic, and has travelled, and he's intelligent and, well, pretty much a hero... and you're just Mickey. It's tough for him. But I'd say to him, be yourself and don't be jealous, she's always going to come back to you."

Here's a cliché of a question – how much is the character you play actually like you?"Not really that much, to be honest. I'm not really much of a scaredy cat. I don't like flying, I'll admit that, and I guess the TARDIS kind of 'zooms' ...? It's not quite flying, but it does its thing! Mickey's like me in that I can be bubbly and friendly and make people laugh and that, but Mickey isn't necessarily interested in broadening horizons, whereas I'm more 'if I want something, go out and get it'. I'd run up the stairs, while he'd wait for the lift. It's kind of like that. But there are elements of me in there. Yeah, we both like the ladies!"

WHAT'S YOUR MOST REDEEMING feature, then? Noel chuckles filthily. "What's the age of the readers of this magazine?! Wow, my most redeeming feature? I dunno, I'd like to think I'm a pretty decent guy, and that in itself is quite redeeming. I don't think there's any one particular thing that's great about me." And he bursts into laughter again. "I'm just a decent guy, I'm a good person."

Are you ready to be loved by *Doctor Who* fans? "Oooh," he beams, "I dunno, man! I mean, fans are always great – I'll never say no to fans – but I don't know if they'll love me. Or even *like* me! It'd be nice, but who knows?"

What's the best thing about being famous? "When you can go home to your privacy," he replies, elegantly. "The worst thing is when your privacy is invaded. I love meeting people and talking to people, but when some people try to do things without asking... you know, you get people trying to sneak your picture. If you say to me, 'Can I have a picture or an autograph?', I'll say, 'Of course you can, man! I'll kiss your baby, I'll sit on your knee...' But if you try sneaking it? I don't like that. Even now, look, there are people trying to take photographs of us filming."

There are, indeed, members of the public hanging around the set. "You walk outside and you're just, maybe, picking your nose, 'cos you can't do it inside, and they're snapping away... er, not that I pick my nose!"

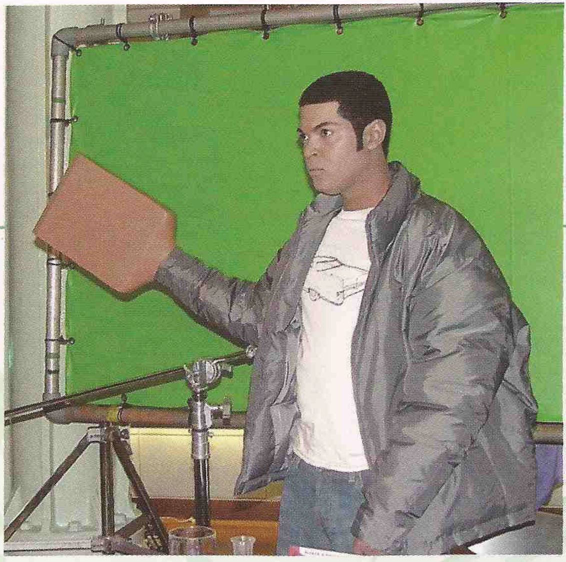
When was the last time you did something and thought, 'I really hope the press don't get hold of that'?

"That would have been in Las Vegas

▲ Something's wrong with this picture... Noel gets a plastic makeover for Episode 1.

▲ Noel Clarke as Wyman Norris in ***Auf Wiedersehen, Pet.***

► Mickey joins the Doctor's gang when they encounter Margaret Slitheen in ***Boom Town.***



▲ Noel prepares to get choppy in *Rose*.

recently," he admits, "when me and a group of friends were playing strip blackjack – and I lost! Obviously, you lose, you have to get naked, but a couple of people took pictures, so I'm hoping that those never get out..."

Noel was telling me earlier how he yearned to be on the cover of **DWM**. Perhaps it's about time we had a 'naked issue'...

"Hah! Yeah, man! I'd do that, sure! I've been naked on stage before."

Look out for that one on the top shelf of WH Smith then, readers! Moving on to less 'exposing' matters, I ask Noel what he thinks of Cardiff. After all, he has to spend much of his year here filming.

"I love it, I love it," he enthuses. "I haven't seen a lot of the sights – I mean, I only see them when I get dragged around for locations – but I think it's a really nice city. I wish London was like Cardiff. It's a lot more chilled out. London's so busy; it could do with a bit more quiet."

What are you up to today, then? You're filming for *Boom Town*, right?

"Yeah. In this episode, they try to capture the last, lone Slitheen," he explains, "and Mickey joins the adventure – and he really does try. I mean, they all run off in their different directions, everyone does their heroic stuff, like jumps over a fire hydrant or a bench... and he just clatters into the cleaner's cart and ends up with a bucket on his foot! He tries hard, but he's just not quite hero material. I think he's changed a little bit as well. He's become progressively more bitter, because Rose keeps vanishing. He gets jealous, so he attempts to make her jealous too."

I wonder how much Noel thinks about the character's background beyond what it says in the script.

"You work with the director at the time," he says. "I talked with Keith Boak, who directed Block One [*Rose*, *Aliens of London* and *World War Three*], about how long they'd been together – it's probably quite a while, because their relationship seems... well, good, but almost getting to the point of taking each other for granted. They've known each other all their lives, because there is an episode [*Father's Day*] where you see a young Mickey, a baby Mickey, and there's a baby Rose..."

> "Mickey has become progressively more bitter, 'cos Rose just keeps vanishing. He gets jealous, so he attempts to make her jealous too..."

Did Noel get to meet Baby Mickey?

"No, I wasn't there," he says. "I really wanted to meet the kid, but I haven't seen him at all. I might have to find him and catch him and use him as a little 'Mini Me'! I'll have my own little mini-self!"

BEFORE *DOCTOR WHO*, NOEL was best known for starring as Kwame in Channel Four's bold gay mini-series *Metrosexuality*, and as Wyman in the third and fourth series of popular BBC drama *Auf Wiedersehen, Pet*. The latter almost prevented him from playing Mickey...

"I went in for my audition," he recalls, "and met Keith and Phil [Collinson], the producer, and they kind of liked what I was doing. I did the robot stuff – Auton Mickey from *Rose* – and a couple of other scenes, and then they said, 'All right, we like it. We'll call you.' A few days later, I got offered the job... but I nearly couldn't do it, 'cos it clashed with shooting in Thailand for *Auf Wiedersehen, Pet*. It was touch and go whether they could sort out the dates. Luckily for me, they did, because they really wanted me to do this. And I wanted to do it *so* badly. The day after I got back from Thailand, I started filming on this for a week, then I went back onto *Auf Wiedersehen*, finished that off and then came back to Cardiff! I was shattered. But I love it. When your adrenaline's there and you're on set – it's fantastic. And, hey – I was there with the TARDIS, man!"

▲ Noel and Billie take a break from recording *Boom Town*.

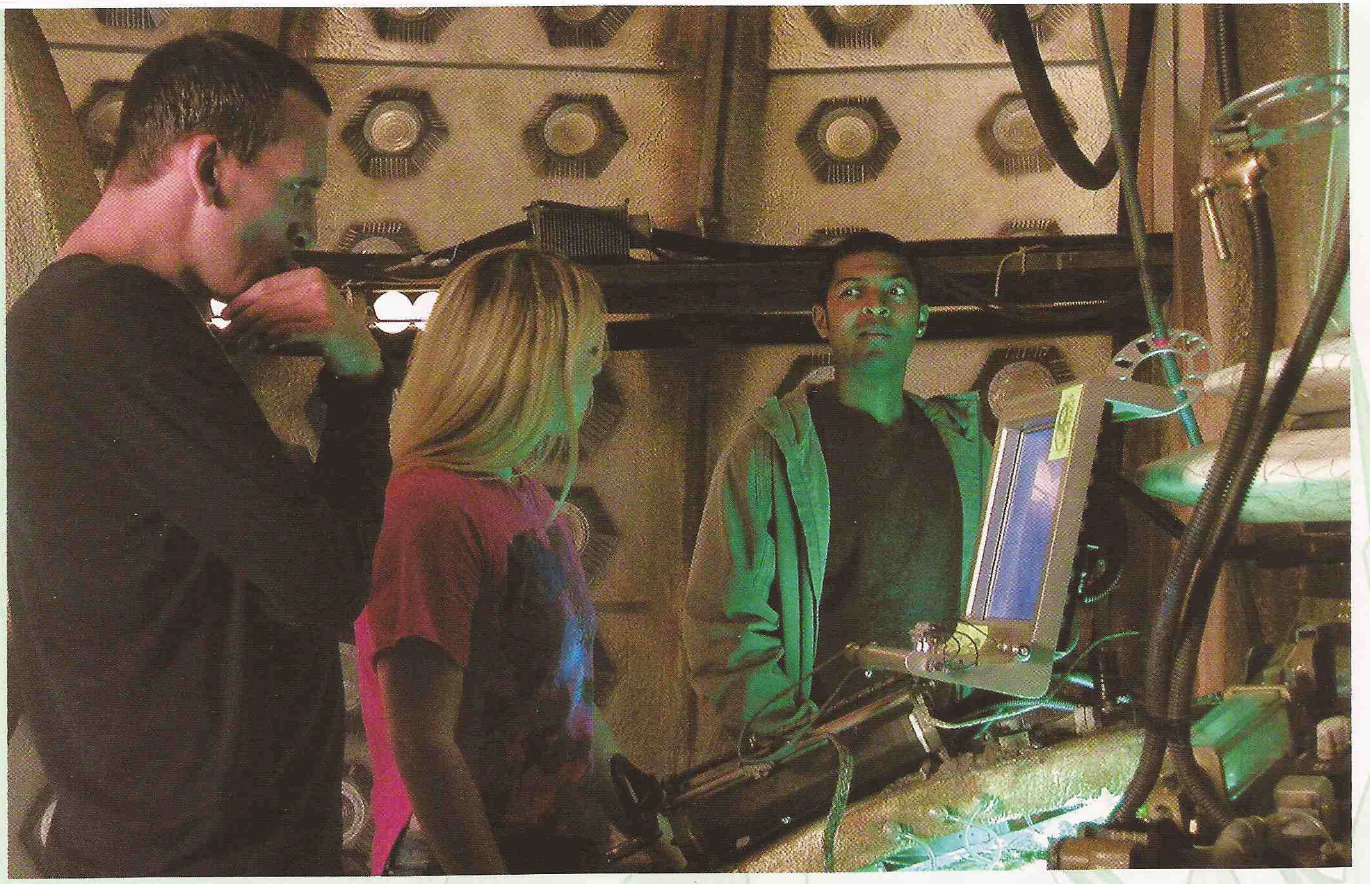
And c'mon, playing Billie Piper's boyfriend can't be hard work?

"Yeah, that's cool too," he laughs. "I was well awake! The tiredness wasn't there. She's probably the most gorgeous person I've ever worked with, and I mean that. Unless any of the other girls that I've worked with read this, in which case it's *you* really!"

What do you look for in a female co-star?

"I look for getting cast first and foremost! They're usually cast before me. Hmm, just a nice personality, really. Once you get on with someone, it's good. If you have the off-screen chemistry, then it's easier to get on-screen chemistry – you know, just sort of turn it on. Billie is an amazing, amazing woman. I mean, this girl has been through so much in her life, ▶

▼ Director Keith Boak gives Billie a few hints on having dinner with an Auton...



> "The fans might beat me to death for this, but I think this new series is at least as good as the old show!"

◀ but I've never seen her not smile. She's always smiling. I think she's an amazing actress, who's sort of had to prove herself, because people doubted her abilities, because of her past – you know, her singing career. A lot of people were quite sceptical, but I knew she could do it. You just *know* when people can do it, and she's getting jobs because she's great at what she does. She really listens to the directors, and she comes up with great ideas, and she's just a fabulous person. I couldn't really ask for a better person to work with."

▲ Top: Mickey gets a peek into the Doctor and Rose's world in *Aliens of London.*

HAS NOEL'S OWN SUCCESS IN *Auf Wiedersehen, Pet* made him more confident about his abilities as an actor? Or does it add to the pressure, because he now has a standard to maintain?

"I don't know, man, it's strange. I mean, that show was phenomenally successful, and I don't feel I have to ever reach a certain level of success, but I do feel as an actor I have to continue doing the best I can do, one hundred percent. As long as you're willing to work hard and give everything you have for whatever project you're doing, whether it's two lines in a film or playing the lead in a series, then I think you'll always get good work. It seems like I'm in luck at the moment. I'm just grateful to all the producers and the BBC for giving me the opportunity. I try to work as hard as I possibly can, and listen to what people say to me."

Noel says that he couldn't have wished for a happier show to work on than *Auf Wiedersehen, Pet.* "The guys had all worked together for 18 years," he says, "and I came on board as the new guy and they just took me under their wing. They made me feel really welcome. It was a family atmosphere. The saddest thing was when we were shooting the final episode, the Christmas special, and Pat Roach [Bomber] died. He didn't even get to do any scenes. I mean, that was really sad. That was the last time I cried, when Pat died. I do cry, y'know. I'm not that macho! But we continued, 'cos Pat would have wanted us to continue, and we ended up finishing a great show, which was dedicated to him."

The first series of *Auf Wiedersehen, Pet,* was broadcast in 1983. It told the story of seven out-of work builders from various parts of England, who are forced to look for work in West Germany. The show finished in 1986, but was revived in 2002. The original writers and all of the surviving cast returned, and were joined by Noel as Wyman. He must have a bit of a thing for appearing in successful revivals of classic television shows...

"The fans might beat me to death for saying this," he embarks, "but I think this new series is at least as good as the old show. I used to watch *Doctor Who* when I was young. The guy I remember most is Peter Davison. I have a slight memory of whoever it was before that – was it Tom Baker? – but Peter Davison was really the guy that I watched. Yeah, I think it's moved with the times – as every show has to. As long as everyone appreciates that, and doesn't expect it to be just like it was all those years ago, then I think it'll be phenomenal. It has the great writing, it has the villains, it has everything that made the show great, but it also has the technology and the effects and the acting and the creativity that we have nowadays. It's all been rolled up into this modern package. I hope it's a success, because that's what it deserves. It's a great show, man. It's *such* a great show." ■

▶ Noel and co-star Camille Coduri (Rose's mother, Jackie), have developed a close friendship both on- and off-screen.

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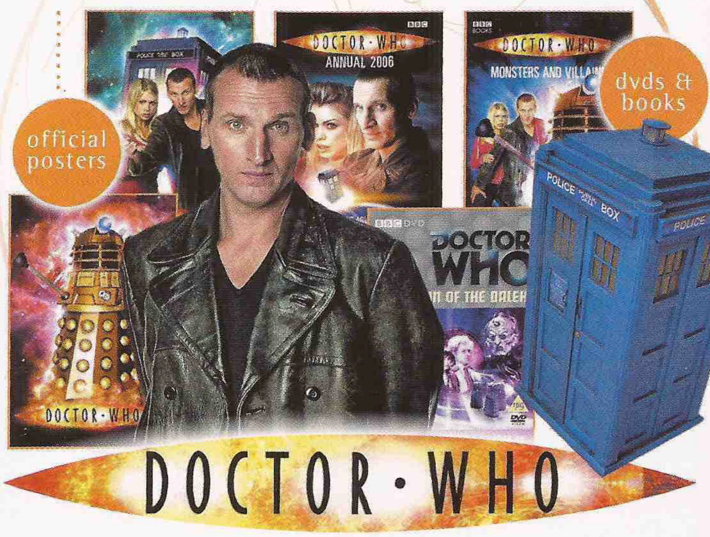

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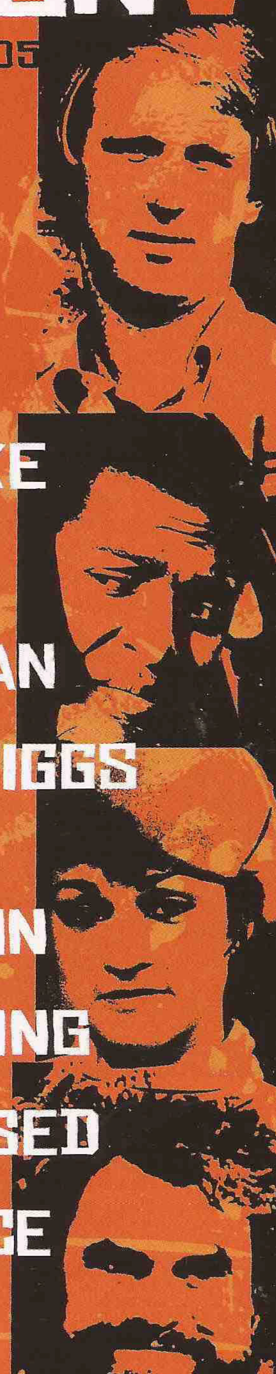

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SHAUN OF THE DAD

Pete Tyler: father, husband... and a bit of a Del Boy, frankly. But apart from winning the third prize in a local bowling competition, poor old Pete never really did too much with his life. Until now. **Shaun Dingwall** tells **Benjamin Cook** about the day he saved the world...

SHAUN DINGWALL HAS TO MAKE a confession. "This is my first ever time saving the world," he admits.

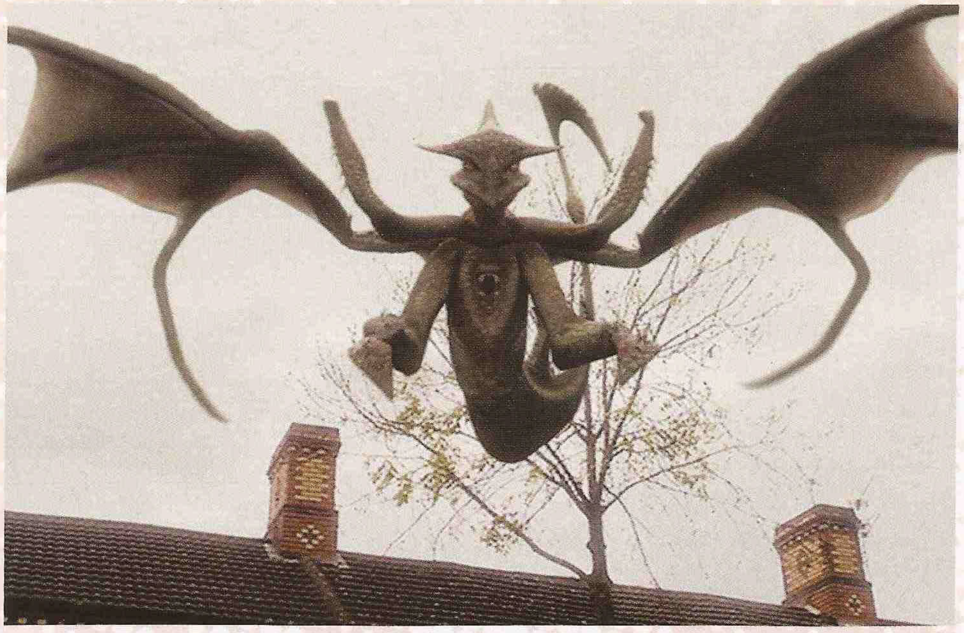
Well, how does it feel?

"It feels pretty good. It's going to be going on my CV – right at the top, 'saves the world'. My mum and dad will be so proud of me."

Since *Father's Day*'s transmission last month, Shaun has won much acclaim for his sensitive, understated performance as Pete Tyler, Rose's dad, in one of the most atypical yet affecting episodes that *Doctor Who* has ever produced. At the end of the story, Pete sacrifices himself to save the world, "but he doesn't know it," points out Shaun, "cos he's dead! Nobody knows about it apart from the Doctor and Rose. He saves the world, but the world doesn't give a monkey's. He doesn't get a medal or anything."

Shaun pretends that he's miffed, but he can't stop smiling. "The nation will know that I saved the world," he says, "if not anybody within the story."

On a cloudy day in November 1987, the *Doctor Who* crew is filming in Loudoun Square, Cardiff, which doubles for a road on the Tylers'



London estate. It's where the TARDIS brings Rose home in *The Parting of the Ways*, and where, in *Father's Day*, the Doctor and Rose see Pete get hit by a car.

Actually, it's November 2004 (I didn't fool you for a second, did I?), and this is the second time that Shaun has been run over in as many weeks. Once might be considered a misfortune, but twice?! He filmed Pete's death scene – from the climax to the story – earlier in the shoot. Now it's time to die again: Pete's original demise, mowed down by a hit and run driver on his estate.

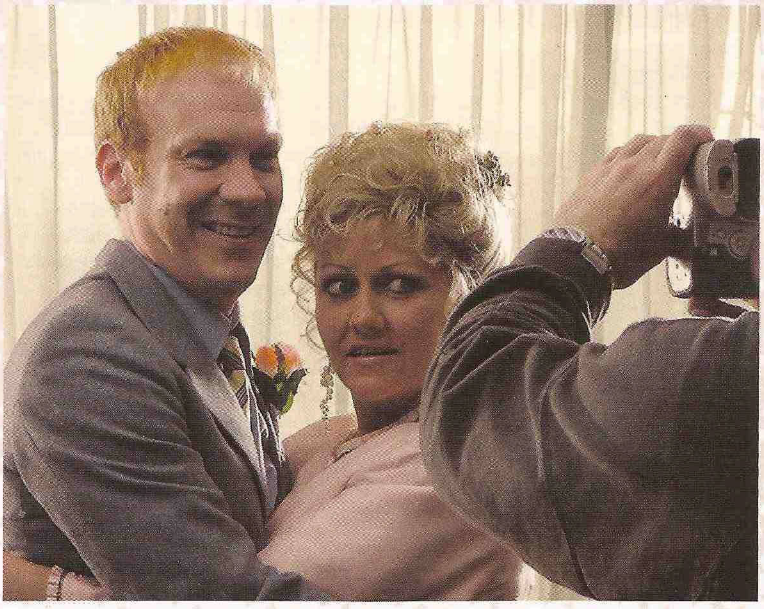
"This is my swinging scene," Shaun tells me. He stops and laughs. "That could be very misinterpreted! Sorry, I'd better reword that. I mean my death scene. This is my dying scene, where I get hit by the car, and I'm hanging on to life. The Doctor and Rose see the whole thing happen. Pete died when Rose was a baby, so she never knew him, so she goes back in time, but gets there just too late to see him properly before he dies, so they go back and try again. But this time, in a moment of – I don't know – madness, Rose decides to run out and save him, being the good daughter that she is, and get to know him a bit... wounding time catastrophically!"

So what's the secret to a good death scene? "Ooh, that's a good one. As long as you've got the audience in your hands, you can do what you want, really. Very, very slowly! No, I think just get it out of the way. Don't ham it up. Don't spend too long, like ten minutes to deal your last breath! The audience will be switching off and making cups of tea at that point. Get out the way quick. Or sing a good number before you die! That's a good one, yeah."

Having already filmed one death scene, which healed the time stream and saved the world, is he planning on playing this one differently? A new riff on an old theme?

"Hmm, like you said, how do you die convincingly? Well, I could do it differently each time? A *Groundhog Day* kind of thing? Maybe very slowly, then very quickly, then I could sing a song...? 20 different ways of dying!"

Shaun heads off to die, slowly. Or maybe quickly. Don't worry, we'll chat some more later. A little thing like death won't stop us. Everything on set is made up as the 1980s, the decade that fashion forgot, including the extras (three times 'telephone box crowd', four times 'general passer-bys' – including one purple-haired Goth), posters on the boarded-up windows ('No Third Term For Thatcher!' shouts one), and cars of the period parked along the street. Christopher Eccleston and Billie Piper are also on set today, along with Billie and Shaun's stunt doubles. It's *very* cold.



◀ *Pete and Jackie (Camille Coduri) say 'cheese' at their wedding ceremony.*

"Pete saves the world, but the world doesn't give a monkey's! He doesn't get a medal or anything!"

▲ *The Reapers attack – to cleanse the 'wound' in time.*

◀ *Pete Tyler (Shaun Dingwall) gets to meet his baby daughter – all grown up...*

THE FIRST SCENE IS THE DOCTOR and Rose watching Pete get hit by the car. I watch the action from behind the cameras, sitting on a box next to the on-set nurse's semi-automatic defibrillator. Chris wears a bomber jacket over his costume to keep warm during rehearsals. "It's almost damp cold," he says, sniffing the air. "See, when I worked down the pit...!"

The crew laugh. Billie clasps Chris' hands to keep warm. They go for a take. Shaun gets out of his Ford Escort just as the Vauxhall comes skidding round the corner. The stunt driver, Crispin, stops short of actually hitting Shaun, which is a relief. The last time he died, Shaun was wearing a wedding suit; this time, it's more casual – a dark grey jacket and light blue jeans. His shirt sleeves are rolled up to just below his elbows, and he's carrying a vase. It's a wedding present for the future Stuart and Sarah Hoskins. It's pretty repulsive. If I were them, I'd be gutted.

"Any diving around on the floor," says Shaun, when the shot is in the can, "and they'll use stuntpeople. I wouldn't really want to do any more than that. That last shot was hairy enough. The car was pretty close."

A blue crash mat is laid out on the road for the next scene, where Rose runs past her earlier self and saves her dad's life. After a couple of rehearsals, Billie's double – a nice lady called Kim – dives in front of the Vauxhall Chevet, pushing Shaun's double – he's called Simon – out of the way.

"They're great these guys," Shaun tells me, pointing to Kim and Simon. "They really know what they're doing."

"Sometimes the actors do their own stunts," explains Lee Sheward, the stunt co-ordinator, "but only 'stunts' in inverted commas. Actors are allowed to do 'physical acting' – but, if it's ▶

▲ *"Inside, now!" The Doctor takes control.*

> "Pete relationship with Rose is an interesting one. It's almost like playing two different characters..."

◀ dangerous, the actor shouldn't be there. If there's a low chance of anything going wrong, you shouldn't be using them; if there's a medium to high risk, you *definitely* shouldn't be using them. Today we're doing a thing with a car and you've been seeing people diving out of the way, and the proximity of moving vehicles to the actors. When we make it slow or make it safer, only then can we encourage the actors to work alongside the stunt people."

AFTER LUNCH, IT'S THE SHOT OF the Doctor and Rose watching the Doctor and Rose watch Pete get run over. It's getting complicated now. "Rose, *NO*!!" shouts Chris, as Billie runs towards the road. "Oh, all right, do!" he adds, after the director has shouted cut.

Next up, the shot of Pete meeting his grown-up daughter for the very first time. Shaun starts lying on the road, to be helped up by Billie. Before each take, she wrestles him back to the ground and pins him down. He doesn't seem to mind.

"For a take then, please," calls Joe Ahearne, the director. He's wearing an orange jumper, a blue cagoule, and a beard. "Nice and quiet everyone. And 3, 2, 1... action!"

The crew has to stop the traffic and clear passers-by from the background every time they go for a take, which is easier said than done. "Is there any way we can stop pedestrians walking along the main road?" Sean Clayton, the second assistant director, asks his walkie-talkie. "That last take was ruined. We have to hold the pedestrians."

"They're coming from everywhere!" comes the urgent, crackling response. "All different alleyways, the community centre, the playground...!"

The next shot – of the dying Pete – mostly involves Shaun lying in the road next to the smashed vase. Alas, it takes several attempts to smash it, but it breaks eventually. Thank God, it was hideous. With that done, Shaun has completed his work on this episode.

"Thank you everybody," calls Joe. "That's clear on Shaun for this series."

The cast and crew applaud in appreciation. Some people make wolf noises – I'm not sure what that's about.

▲ *Awww! Pete and Jackie Tyler's wedding cake decoration.*

▼ *Pete gets a little tongue-tied at his own wedding...*

"Okay, release the traffic, release the pedestrians," shouts Joe, wearily. So work continues. As I head off with Shaun, huge lamps are erected, because it's starting to get dark. Chris and Billie are about to film the scene just after Pete's death, where a tearful Rose asks the Doctor if she can try again, and it still needs to look like daytime.

"That spoils the mood," grins Chris, as the first take is interrupted by an ice cream van blaring round the corner. "I know your dad's dead, but..."

FATHER'S DAY WAS WRITTEN BY Paul Cornell. The attraction, he tells me, was to write a 'historical' about very recent history. "I just about remember 1987," Paul smiles. "It's hard to imagine that any of us lived there. One look at photos of my gang of fan mates at the time and you wonder what we were thinking!"

At one early stage, claims Paul, it looked as though *Father's Day* might be a Doctor-less episode, "which would have been a bit of an anticlimax for me. It was going to be the thoughtful episode, where not a lot happened."

The character of Pete is based loosely on Paul's own father, except that Paul's dad was actually quite a successful businessman. And has probably never driven a Ford Escort. And must, surely, have a better taste in wedding presents. Pete is quite a tragic figure, isn't he?

"Do you mean sad," laughs Shaun, as we settle down to chat, "or do you mean tragic? He's trying to make the best of the world, really, for him and Jackie, but it's not going too well. He's got a lot of enthusiasm, but not much else."

How has Shaun got on with his new daughter, Billie?

"Yeah, great fun. Billie and Chris are both brilliant to work with."

We pause for a moment to watch Chris record a reaction shot – standing and watching as Rose meets her dad. It's a close-up, so that's all he needs to do, stand and watch. And look cross. "Me in action!" Chris laughs after the take.

"He's not just fun," says Shaun about Chris, "but very clever with the script. We're all putting a hell of a lot of effort into it. Everybody's doing that, everybody's throwing ideas around, and making it as moving as possible."

THE SCENE THAT SHAUN SHOT with Billie this morning, where Pete and Rose meet properly for the first time, was especially touching, I thought. The pair work really well together.

"I think a lot of that just 'happens' on the day," Shaun says, "or you hope that it happens on the day. It doesn't always, but it has this time. It feels like it has, anyway. Sometimes you don't know what's coming across on camera. You're thrown in at the deep end. Things happen on camera that you could never anticipate, but as long as you've got a good idea what the script is about..."

And have you? It's quite complicated in places.

"It *is* complicated," he nods, "and it's very thought-provoking. It does kind of make you ask questions about parallel universes – like today, when the Doctor and Rose revisit a scene that they've already visited, so they actually see themselves. Which starts doing your head in if you think about it too much!"

He laughs loudly. "It is a fascinating question, you know? What happens if you change time? It throws up all sorts of weird philosophies – Schrödinger's Cow or whatever it is! I mean, this is a weird one because, when Pete first meets Rose, he has no idea that she's his daughter, so he just sees this young woman who's saved his life. There is a moment of him kind of thinking, you know, that he could be attracted to her. But how much of that do you have to play? It does open up a lot of scary possibilities. Don't even go there! Fortunately, he realises fairly soon what's going on.

"Going back to your question," Shaun continues, "Pete's relationship with Rose is an interesting one, because it's almost like playing two different characters: the way I relate to her in the first quarter is very different to how I relate to her in the last three-quarters of the episode. So that's a fantastic journey to play as an actor."

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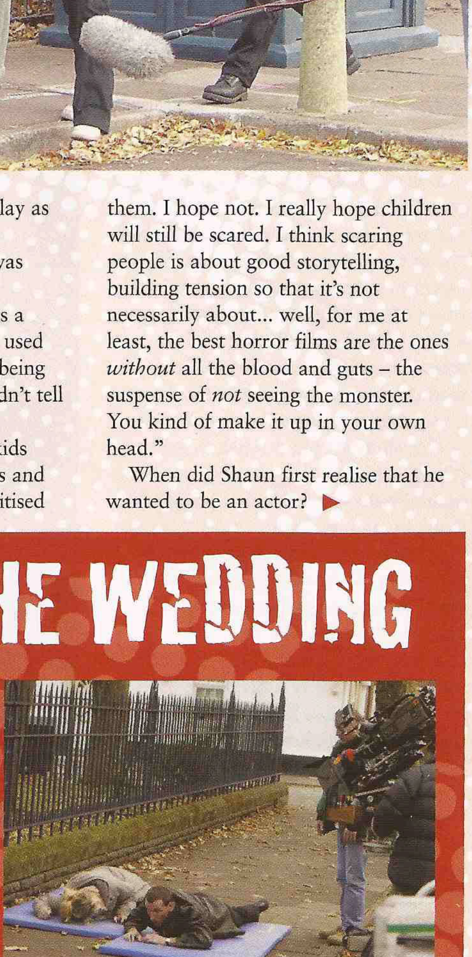
▲ *Billie Piper and Christopher Eccleston arrive back in November 1987...*

How aware of *Doctor Who* was Shaun before landing the role?

"I used to watch it when I was a kid," he replies, "and frequently used to be terrified by it. I remember being very scared of the Daleks. I couldn't tell you how old I was, but it'll be interesting to see how it affects kids today – whether computer games and all that kind of stuff have desensitised them. I hope not. I really hope children will still be scared. I think scaring people is about good storytelling, building tension so that it's not necessarily about... well, for me at least, the best horror films are the ones *without* all the blood and guts – the suspense of *not* seeing the monster. You kind of make it up in your own head."

When did Shaun first realise that he wanted to be an actor? ▶

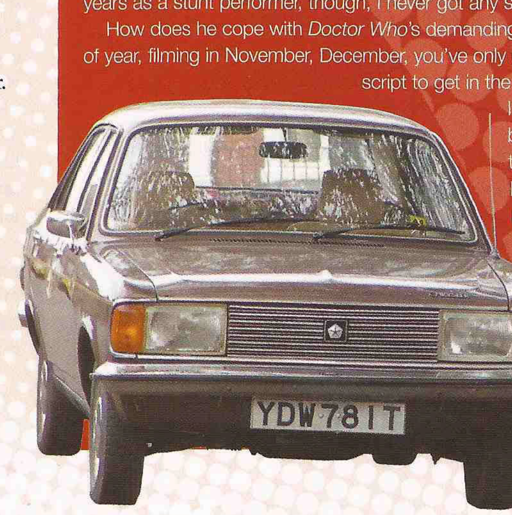
CRASHED THE WEDDING



As stunt co-ordinator, Lee Sheward works with the director to design the action sequences. "Different episodes require different amounts of action," says Lee, whose *Doctor Who* credits include *The End of the World*, *Dalek* and *Father's Day*. "You may do an episode with the Daleks and think there's going to be a lot of action," Lee says, "but it might be more strategic and frightening and not at all stunt-y. Other episodes you might think of as being more 'time travel', but because of the nature of moving cars or motorcycles, which the actors may not be *au fait* with driving, they can require a lot of stunt work. People don't always look at the programme and think, 'Ooh, that was a stunt!' It's often more subliminal than that."

Of course, Lee's primary concern is always safety. "Every now and then, someone does take a bit of a knock," he says, "but we've got a pretty good safety record here. It's highly unlikely as a stunt co-ordinator that I'm going to get hurt, cos I stand behind the camera telling the other ones what to do! Even after 18 years as a stunt performer, though, I never got any serious injuries."

How does he cope with *Doctor Who*'s demanding schedule? "Yes, the schedule is quite busy – this time of year, filming in November, December, you've only got six hours of daylight and you've got four pages of script to get in the can – and you have to be on your toes, but the people I use around me are all experienced. I haven't got time to be teaching new people what to do. We have to keep the pace going, but no more than on any other TV show. It's a little bit more unusual – some of the things we've been doing recently aren't of the norm, I must admit. You start talking to stuntpeople and you say, 'I've got a couple of days' work for you – come down and play a guard and get shot,' and they say, 'Yeah, yeah, we've done this before on *Star Wars*,' but I say, 'But this time it's going to be *Doctor Who* with the nemesis of the week,' and they all get excited. Especially the guys in their mid-30s!"



◄ "Quite late, really. Well..." he considers, "I was 19 or 20. I mean, you get a lot of actors who were knee-high and wanted to perform, but I was never one of those. I was a bit shy, actually. I went to acting workshops when I was about 19, and then went to drama school when I was 20. One of the reasons that I started going to the workshops was to overcome shyness in a way. I'd recommend it to anybody."

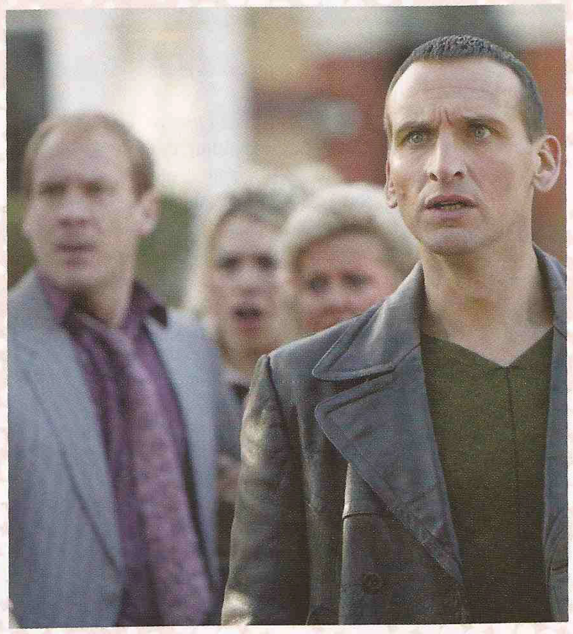
Not anybody can do that, though. It's quite a brave thing to do if you're naturally shy, isn't it? Forcing yourself to get up and perform?

"It wasn't so much getting up and performing in front of people; it was more about doing improvisation with very small groups, like four or five people in a class, and it was enormous fun. That's one way to live your life, really, isn't it? Just throw yourself into stuff. You're absolutely right, it's a brave thing to do, but you have to take life head on, grab it by the horns."

For a while, though, Shaun was a closet actor. "I was going to acting workshops secretly," he confesses. "I didn't tell my parents. I don't know why I didn't – was I embarrassed by it? There aren't any actors in my family, no tradition of that at all. When I told them, though, they thought it was fantastic. Yeah, they thought it was great."

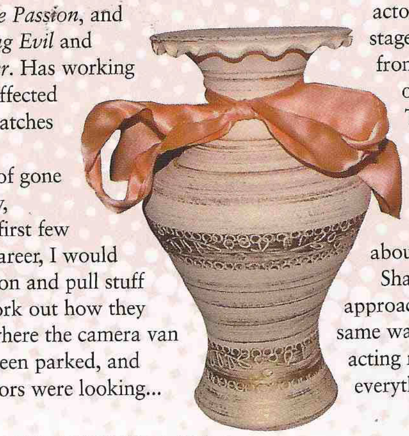
AS WELL AS 'SAVING THE WORLD', Shaun's CV boasts roles in BBC dramas *The Long Firm* and *Charles II: The Power and the Passion*, and ITV's *Touching Evil* and *Soldier, Soldier*. Has working in television affected how Shaun watches it?

"I've kind of gone full circle now, actually. The first few years of my career, I would watch television and pull stuff apart, and work out how they shot it, and where the camera van would have been parked, and where the actors were looking... but you can't go on like that, because I enjoy television and I enjoy watching films. I'm now able to put all of that stuff to the back of my mind and enjoy television for whatever it is. I think that's important. We all need some kind of outlet for entertainment. It'd be awful not to."



Does acting on television require a different technique to acting on stage?

"They're so different," Shaun insists. "You can't even compare the two, really. They're so far apart. The idea that they're quite similar doesn't hold true at all. No, not at all. You can get actors who are great on stage but who clam up in front of the camera, and the other way round as well. The thing I always think about TV is: conserve your energy and don't burn out in rehearsal or in the wide-shot. It's all about conserving energy."



Shaun says that he approached *Doctor Who* in the same way as he would any other acting role. "I have to approach everything the same," he says, "which is 'the truth'. You go for reality. Not necessarily naturalism, but you go for the reality of a situation. This is a really humane story – it's a story of human interest. It's quite profound. It's about something that everybody goes through in their life at some point: it's about relationships. So I think that's what you have to focus on, and forget the kind of fantasy stuff, like flying monsters and time travel. It is tempting to play it differently because it's science-fiction, but you mustn't. At the end of the day, it's about telling a story. The writing is so real, it's so naturalistic in a way, and you have to honour the writing always.

"I've been very fortunate," he continues, "I've had some lovely jobs – good writing, good directors, great actors. I did a thing called *The Long Firm* recently – that was a favourite of mine. And way before that was a TV series called *In a Land of Plenty*, which came out on BBC Two sort of very quietly, but the people who watched it really enjoyed it. That was another great one. I love doing stories with human interest, where you have a character that goes on a real journey. That's what's most important to me."

What sort of parts does he still yearn to play?

"So far," he considers, "I've done some varied stuff. I've played people who run around and shoot other people, I've played people who get chased by people running around with guns... and gritty drama and that, I love doing that stuff. A lot of actors aren't lucky enough to get much variety. It's not laziness or anything like that, but it's very easy to be pigeonholed as an actor – and I've always resisted that. I did *The Long Firm*, playing a hippy criminologist in the 1970s; after that, I had about five offers of playing criminologists or hippies or social workers! You just go, 'Right, okay, I know why you're doing that, but I've just done it,' so I wait for something like this to come along, where I'm playing a kind of Del Boy character who saves the world.

"How do you follow that up?" he asks me, before resignedly answering himself: "I'm only going to do characters that save the world from now on! Nothing else."

You might struggle for work, then?

"Yeah," he chuckles, "it might go quiet for a decade or two." ■

> "It's tempting to play it differently because it's science-fiction – but it's all about telling a story..."

▲ *Top: Billie Piper and Christopher Eccleston practice acting against 'invisible' monsters.*

▲ *Above: The Doctor and the Tyler family!*

◄ *The vase that causes all the trouble!*

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THE TIME TEAM

THE DOCTOR, LEELA AND K9 ARE on Pluto at the very edge of the solar system. The Time Team, however, are in Richmond at the very edge of the District Line. It's the hottest day in May since 1953, and as Peter pours out the Pimms it's time to rejoin *The Sun Makers*, writer Robert Holmes's bitter four-part *Doctor Who* story about the rebels of Megropolis Four that's actually a thinly veiled attack on the Inland Revenue. When we left them, the Team were undecided about this peculiar diversion into the world of Swiftian satire, especially as Part Two had climaxed with the awful spectacle of Leela falling from a slow-moving buggy in the corridor of some power station.

"This has to get better," says Peter. "It *will* get better."

Jac's eyebrows raise when she sees the Doctor being threatened by rebel leader Mandrel with a red-hot poker. "I hope this isn't going to get all Edward the Second," she says.

"What do you mean?" asks the barely-educated Clay.

"You don't wanna know, boy," says Richard.

Clay may not know his history, but he knows his opinions on the story. "When it's being nice and sadistic there's a great edge to the humour. But there's too much running about and fighting in corridors which, as in *The Invisible Enemy*, looks utterly hopeless."

"Hang on," says Peter. "One minute Mandrel's about to... you know, *do* the Doctor, with a red hot poker – then, quick as a flash, he and his murderous gang become a typical bunch of bland goodies."

"I guess it's just a *Doctor Who* convention that Part Three is when the 'rebels' have to attack," sighs Clay.

Leela has been put in a straitjacket and delivered to the Collector. The Team laugh as he checks his records on Gallifrey and discovers it's "of little commercial value" and that the Doctor has "a long history of economic subversion." "The money obsession is funny," says Jac. "But there's something really weird about all the tax collection being done by what seems to be, in scenes like this, a private company."

"Perhaps they've just privatized the government?" suggests Richard. "But I know what you mean – it knocks the edges off the satire. You don't quite know what Robert Holmes is peed off about. The Doctor misquotes Marx, but surely if we're meant to think high taxation is a bad thing that leads to an authoritarian state, then the story's got a right-wing viewpoint?"

"It's just Holmes lashing out on all sides," says Clay. "Got a bad bill and kicked the cat, kicked the dog, then sat down and typed up a lot of funny bile." Everybody laughs on cue at Gatherer Hade's howl of horror when the Collector tells him the reward of 5000 talmars for the Doctor will be docked from his wages.

The Doctor leads the rebel assault on the Company, fixing a loop on two security cameras so nobody will know what they're doing. "Eh?" says Richard. "Has Megropolis 4 only got two security cameras? Won't they be clearly spotted rebelling on every other camera?"

"Never mind," says Jac. "Odd as this story is, it has a classic, glorious *Doctor Who* moral – if everyone works together, they can defeat the bad guys and make things better. Hurrah!" As the Doctor races to save Leela from a Public Steaming, Jac is also impressed by K9's plan to go down the airlock and open the hatch. "He may not be human, but he's a person all right. I love K9!"

Part Four sees the Doctor 'racing' to rescue Leela from being steamed like a sprout. "He's taking it at a leisurely pace," observes Richard. "There's not much urgency."

"There's not much steam either!" notes Peter. "Leela's obviously been put on a very low gas..."

After affecting his 'lightning' rescue, the Doctor leads everyone in a hunt for K9. "This bit – with everyone in the room calling for K9 – really makes me wince," says Richard. "It's so terribly naff!"

Peter sighs. "This is so frustrating. Just a few Time Teams ago, we saw the series at its very best. And now it's all so shoddy."

Clay begs to differ. "But for once we actually see a revolution in full progress, rather than just hear about it. It's disturbing to see how even people like Cordo become excited about becoming 'freedom fighters'. Hade's death, being thrown from the roof, is comedic and nasty. This is such an odd story, it feels really adult and really childish at the same time."

Jac nods. "The panto bits, like Leela falling asleep when the Doctor hypnotises a guard, might amuse the few children who are still watching. And wondering what 'egalitarianism' means!"

The story's climax reveals the creepy Collector to have been sitting in a commode all the time. "No wonder he was always so cross," says Richard.

As the Doctor pulls the plug on his Usurian foe, Clay cheers. "I loved the Collector. And the effect where he gets flushed away is rather good. Or is that the Pimms talking?"

As the TARDIS departs Pluto, the Time Team give their verdict. "The Doctor leaves Pluto in the hands of a

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

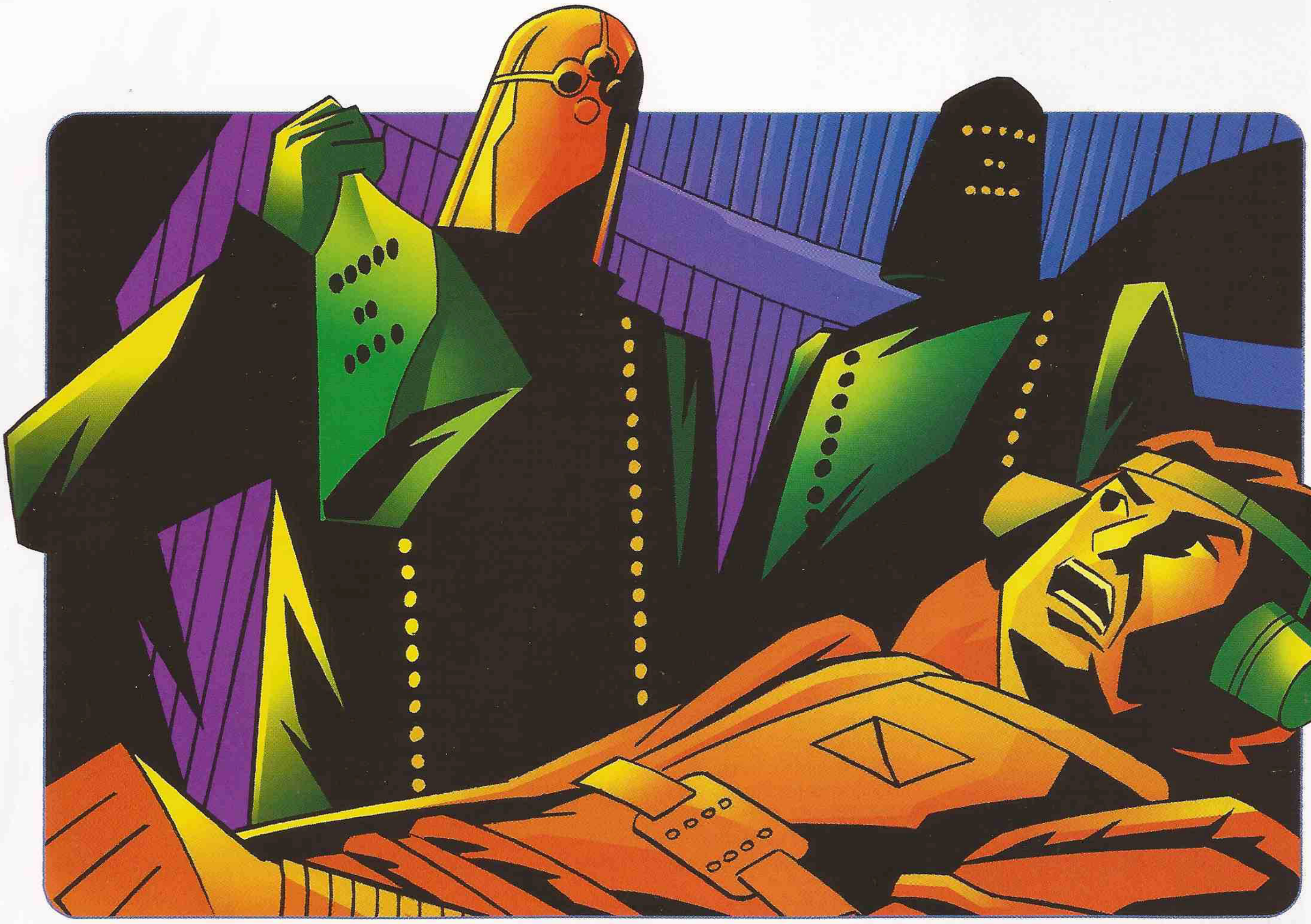
00764

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00148

ONE OR MORE REGULARS INCARCERATED

00205



bloodthirsty, murderous mob," sighs Peter. "Pretty typical of this rather disappointing story."

"There are a few nice bits," notes Richard, "but the idea was dragged out."

Clay is the story's only staunch supporter. "It was pretty funny, and had a sort of cheapskate panache. And anything with Tom, Leela and K9 is always worth a look."

EPISODES 468 TO 475

WILL THESE WORDS COME BACK to haunt Clay as *Underworld* slides into the video? The story begins with the TARDIS landing aboard an ancient Minyan spaceship at the very edge of the universe, where planets are forming.

> "I've never seen a story fall apart so quickly. All the mystery evaporates and it's just another dreary runaround." **PETER**

"That's a good spaceship design," says Clay. "It looks big, rusty and old, and so does the crew!"

Richard approves of the revelation that the Time Lords became non-interventionists after disastrous dabbling in the Minyans' culture. "it's rather neatly explained – by the Doctor and the crew of Jackson – and provides some interesting back-story."

"Yeah, yeah," groans Jac. "But when are we going to get some monsters again?"

The Minyans reveal they're on a quest to find the P7E – a quest which has lasted a hundred thousand years. The team are rather impressed by this idea. "That's pretty spooky," says Jac as aged Tala is forcibly regenerated into a young girl to start the quest again. "But the ageing make-up was so obvious it wasn't the surprise it should've been. They should've got a real old lady to play the part at the start."

"Still, the crossfade between old and young Tala is great," says Clay. "They actually lined it up properly for once!"

Peter's attention seems to be wandering. "Haven't all the Minyans got lovely hair?"

The Minyan ship picks up the trace of the P7E and chases it into a nebula – and a planet starts forming round it. "Great idea,' says Jac, "and a cool, clever cliffhanger, but I still want a monster. Just one. Please?"

And then Part Two begins. And something happens. Or rather, nothing does, as the Doctor and company emerge into the underworld, where the Trog slaves are worked to death by the Seers. "I've never seen a story fall apart so quickly," gasps Peter. "All the mystery evaporates, and we're into yet another rebels versus oppressor runaround."

"They've walked from a – quite nice – dun spaceship onto a dun planet populated by dun slaves with dun overseers," says Clay. "And you thought Pluto was beige, Pete!"

The realisation of the underworld, using the BBC's beloved bluescreen, is a problem for Jac. "I'm usually not that bothered about effects and direction, but oh my goodness. I just can't tell what's happening. I've no idea what Idas the slave looks like, we never get a close-up. And there is no colour but dun! I just can't bear to watch it."

Technically minded Richard observes, "It's all been shot with locked-off cameras. Every scene is totally static. And dun."

"The performances are dun too," says Peter. "Only Alan Lake is giving it anything. I feel like I've been watching this for a hundred thousand years."

The runaround of Part Two ends with the Doctor coughing and apparently lying down for a nap. "Shall we join him?" Clay suggests.

Dun despair seems to waft from the screen in Part Three, and rarely – if ever – have the Team looked so dispirited, and dun. "Are they the monsters?' sighs Jac as the Seers remove their hoods to reveal – upturned bins. "I wish I'd never asked. Do you think the next story's going to be about downtrodden slaves trying to fulfil their quotas as well? Is this the future of *Doctor Who?*"

"It's like a really dreary retread of *The Face of Evil*," says Clay. "Oh look! The slaves are the descendants of the P7E crew. In the same spaceship set. ▶

Compiled by
MICHAEL PRITCHARD

Illustrations
ADRIAN SALMON

◀ Well, whoop-de-do. Even Tom and Louise are just blundering through it." Then the Doctor and Leela fall into a bin. "What just happened there? Did anyone direct this, or did it just sort of... happen?"

The team's will to live is rapidly fading as we stagger into Part Four. The Doctor must retrieve the Minyan Race Bank from the Oracle, the P7E's mad computer. The Oracle agrees to hand it over. "Terrible," groans Jac. "The Oracle's obviously switched the Race Bank for a bomb. I'm hoping it blows up and takes everyone with it."

"At least the Doctor does a clever-ish thing in tricking the Oracle into taking the bombs back," remarks Peter, clutching at straws. And so the Oracle is no more, and the Minyans set off to found a new world.

A deadly silence descends over Peter's living room. Wife Jo pokes her head round the door. "I remember that one from the time," she says. "It was rubbish."

"Cut the thing down by half, and it might just have worked," offers Richard.

"No it wouldn't," says Jac.

Clay downs his Pimms and has the final say: "Worst. Episode. Ever."

"So far," puts in Jo cheekily.

"Back to the kitchen, woman!" hollers Peter.

"OH NOT *ANOTHER* SPACE STORY!" Richard wails as *The Invasion of Time* begins with the TARDIS already aboard a Vardan warship, and the Doctor already up to something very odd indeed – signing a contract with unseen monsters to invade Gallifrey.

"Shush! This is brilliant!" raves Clay. "After all the slow starts of late, we're suddenly thrown into a situation seemingly mid-story. It feels so modern! And what the hell is the Doctor doing?"

There's another twist as Leela stomps off in a sulk to the TARDIS's swimming pool. "That's absolutely bonkers, completely unexpected," says Peter. "But I love it!"

"What happens when the TARDIS gets thrown about?" asks Richard. "I hope it's waterproof."

"Are you all mad?" gasps Clay. "This is one of the best episodes in ages and you're wittering on about swimming pools! Aren't you gripped? We haven't had a properly disturbing, alien, unknowable Doctor in a long time. And Tom is just brilliantly horrible here."

The TARDIS returns to Gallifrey. "Which is looking a little cheap and rough round the edges," observes Peter.

"I don't care," says Jac. "I can forgive this story anything for just having some colour in it."

The Doctor marches in and declares himself president-elect of the Time Lords to his old teacher Borusa. "Tom is back on top form," raves Clay. "He can suddenly scream for authority like a spoiled brat, and then offer a jelly baby to the guards he is insulting. It would be too easy for us to suspect that the Doctor is possessed or whatever, but Baker just plays up all the things we're already used to from his performance. So it's a very unlikeable Doctor, but a very recognisable one. And it's really uncomfortable for the viewers."

"I agree," says Jac. "There's no let up, no conspiratorial wink to the audience, nothing to let the children know it's going to be alright. The series has rarely tried to catch the audience on the back foot before, so it works amazingly."

The episode ends with the Doctor confirmed as President in a blaze of pomp – and sinking down as the Matrix Circlet seems to reject his evil intent. Soon after he recovers, and gruffly banishes Leela to the wilds of Gallifrey.

"His nastiness to Leela is very upsetting," says Jac. "A good job he didn't bring Sarah to Gallifrey, she'd never have put up with behaviour like that."

"The Doctor's horrible!" says Clay. "When Borusa asks what game the Doctor is playing, you're hoping that – finally – the Doctor will let on. But no. He just demands more respect. I bet kids were crying back in 1978, thinking the Doctor really had gone bad... And there's no more powerful image in the story than the Doctor covering his ears in the TARDIS blocking out Leela's pleas to be let in."

Leela, on the run, meets traffic controller Rodan. "She's the first female Gallifreyan we've ever seen!" says Richard excitedly.

"Susan," says Peter simply. "Never mind, Rodan seems rather nice. And she actually cares when the Doctor's wicked plan to let the Vardans invade starts to come good. Or bad."

The episode ends with the barking mad Doctor introducing the Time Lords to their new masters, the Vardans. "Time for the monsters," says Jac. "I need monsters."

But the terrifying Vardans are...

"...bits of superimposed kitchen foil." Richard sags. "Just when the story was really picking up."

"But the Doctor's laughter is more terrifying than *any* monster could be," raves Clay. "I'm loving this. Yes it's cheap and gaudy, like this season all over, but the script's very good – nice character stuff with Borusa. It's such a good feeling to care again. Just what's going to happen next?"

Find out in four weeks, chums. ■

AND YOU SAID

THE SUN MAKERS

"There are too many things we only hear about; the logo is all we see of the six suns, and even K9's thrilling mission to blast the vent takes place off-screen. Still, most of what we do see looks crummy, so perhaps it's a blessing..."

ALEX WILCOCK, ISLE OF DOGS

"How will Earth have regenerated itself since the humans left when all of the minerals were mined out of it and exported by the Company? Minerals don't regenerate themselves..."

STEVE MANFRED, WISCONSIN, USA

"If he can control his appearance, why didn't the Collector make himself look like a normal person?"

STEPHEN MARTIN, HINCKLEY

UNDERWORLD

"Oh look! Another Baker and Martin Season Fifteen story blowing the whole budget on a cast and set for Part One, then spending the next three weeks on an asteroid where it gets rubbish. Couldn't they have learnt their lesson? Couldn't the producer?"

ALEX WILCOCK, ISLE OF DOGS

"Just as in the previous story, on hearing about the status quo, Leela's instant reaction is to call for a revolution. Really getting the hang of it, isn't she?"

JAMES BEAMISH, E-MAIL

"The CSO bluescreen technology enables the production team to get out of the rut of having the cast run up and down a series of identical studio corridors. So how do they decide to use it? They have the cast run up and down a series of identical model tunnels. Sheesh!"

BILL EVENSON, MINNEAPOLIS, USA

In **DWM** 360, The Time Team will be searching for the Key to Time, by tucking in to *The Pirate Planet* and *The Stones of Blood*. Why not join them in their quest, by sending your thoughts to the usual address (see page 10), or emailing them to us at *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date for comments is 21 July 2005.

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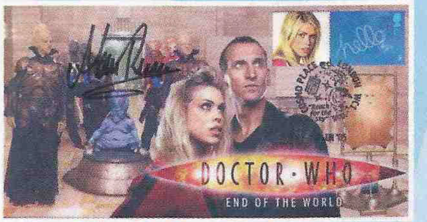

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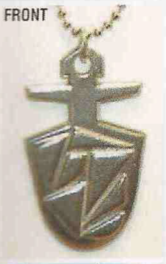

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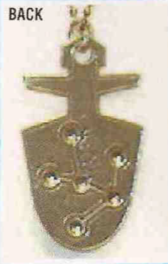

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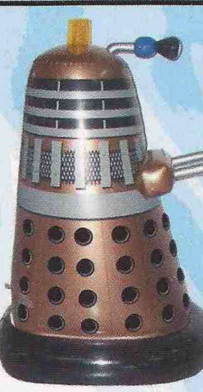

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For the past year, while the cameras have been busy rolling on *Doctor Who* in Cardiff, hundreds of miles away, a special effects team has been dreaming up all manner of weird and wonderful creations for the series. **Benjamin Cook** ventures deep into **The Mill**'s secret London base to find out how they brought all those alien menaces and other dazzling effects to life...

◀ *Main picture: The hugely impressive Platform One space station from Episode 2.*

"I HAVE TO SAY, WE'VE TOTALLY pushed the limit of what we can do in the time," says Will Cohen, visual effects producer on *Doctor Who*, "and we probably shouldn't have. It's quite a dangerous precedent."

It's 11 o'clock in the morning, and several employees of The Mill, the world-leading visual effects company, have stayed up through the night in order to meet the deadline for delivery of a particularly effects-laden episode of *Doctor Who*. "They were here for 24 hours," says Will of his colleagues, "and they went home yesterday morning; they went to sleep for seven hours, and then they came back and did another 24 hours! That's the level of dedication."

It's strong coffees and Red Bull all round, then. I meet Will at The Mill's headquarters in London's media epicentre, Soho. The Oscar that they won for their work on Ridley Scott's epic film *Gladiator* is displayed in a cabinet in reception. It's Europe's only visual effects Oscar. I've never seen one up close before. The Mill has been at the forefront of visual and special effects for 15 years. Since it was established in 1990, their luxurious London base has grown to fill a 30,000-square-foot complex. Now, a whole floor is devoted to *Doctor Who*. It has taken a team of 21 people, working over ten months, doing six-day weeks of at least 12 hours per day to bring the series up to date. It's a wonder that they're still standing.

"One of the first things that I was asked," he says, "when we were pitching to work on the project was, can we do within in the schedule? Dave Houghton, the visual effects supervisor, and myself spent a lot of time from April through to June last year planning how we were going to do it and how many people we'd need. By planning really thoroughly, it's been okay so far, touch wood. Yes, it's been tough – working six or seven-day weeks to hit deadlines – but everyone's so passionate about it, it's not been like work. I mean, it *is* like work, but you don't ever find yourself in as foul a mood as you might on another project. Also, it's a really nice team. So they do it for each other as well. They put their hours in to make sure that the quality is maintained."

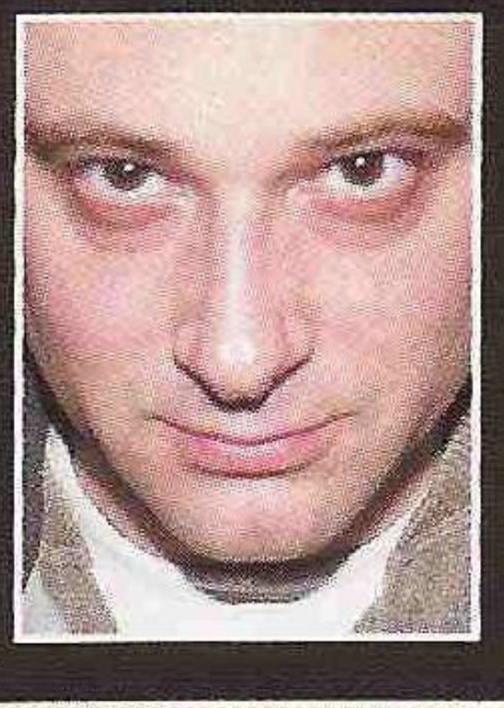
A couple of weeks later, I catch up with Dave Houghton on set in Cardiff. We settle down for a chat in the green room upstairs, while Christopher Eccleston – it's his last day today – practices taunting the Dalek Emperor (well, an enormous green screen – The Mill will add in the Emperor, extra Daleks and the TARDIS forcefield, during post production) downstairs on the studio floor. Dave divides his time between Cardiff and London, attending the filming of any shots that involve visual effects.

"I've got to be here quite a lot," he says. "I'm here at least three or four days a week on the shoot. If you're doing green screen and you want to put a creature, such as the Emperor Dalek, into a part of the shot, I have to be here on set to make sure that nobody crosses into that area, and to make sure that I get lighting references..."

Ah, so that's what you were doing with the 'silver football' earlier this morning – rushing onto the set after takes and holding that reflective orb up to the camera?

"That's right," nods Dave. "While the cameras are still rolling, I'll hold up the ball as close to where the 3-D elements – the TARDIS forcefield, for instance – are going to be put into the shot during post production. To put a computer-generated 3-D element – a creature or a spaceship or whatever – into a shot and make it look as if it's really there, it has to be lit in the ▶

▼ *Will Cohen – intense!*



▼ *Some of the team at the Mill. Clockwise from bottom left: Nick Webber, Jean-Claude Deguara, Andy Howell, Jennifer Herbert, Bronuwyn Edwards and Chris Petts.*

◀ same way as the rest of the shot. That silver ball reflects the studio light sources so that we at The Mill can see exactly where to place the light in the computer-generated 3-D environment."

For the uninitiated, let's consider the basics. "Visual effects," explains Will, "break down into two areas: we call them 2-D and 3-D. 3-D is what people know as CG animation, which is where we make three-dimensional, computer-generated 'models'. When I say 'models', what I mean is a character, or a creature, or a spaceship – pretty much as a model maker would with clay, except on a computer. A character animator then brings the model to life and animates it, much like an old cell-style animator would, and then a lighter and renderer takes the live-action picture and animation and lights the shot so that it looks good and is rendered properly. All of that then goes to the 2-D department, and it's called compositing, which is the combining of pictures – or CG elements and live-action in this case. People who are good at drawing are often good compositors. They're the people who take the characters off the green screen, making sure that their hair and limbs *etcetera* are intact, and put in other backgrounds. They're also the people who paint out a zip or a seam on a monster costume."

▲ *The Slitheen run amok in Downing Street!*

◀ *A fully-CGI-rendered Slitheen!*

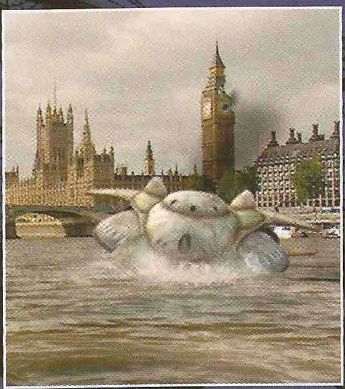
Does The Mill ever work from actual models before creating CG models?

"We've had some models made to match," nods Will. "Mike Tucker [from the BBC's Miniature Effects Unit] made the Dalek, which was full-sized, which we've had to build and match on computer. So we've had to make it really good – it's much easier if you're just making something from scratch, as we did with Cassandra in *The End of the World*, and the Jagrafess in *The Long Game*, and the Reapers in *Father's Day*, which are all purely CG. Alex Fort, our digital matte painter, did some additional design – he came up with the look of the Reapers with Russell T Davies in a meeting. That one kind of flew around from person to person, and then Alex made a little sculpture, a maquette, that you can hold – and that somebody's stolen! I think I know who it is. I'm going to make sure he brings it back. But then Joe Ahearne came in, having directed that episode, and he wanted to tweak the design to make it better. Until you see it in your shot, you're not quite sure what it'll look like."

THE MILL'S WORK ON EACH episode begins well before a single scene has been shot. "Before we go into production," says Dave, "I'll read the scripts, identifying what I think are going to be visual effect shots... well, in terms of budget, how much we can do, and where it would be most useful for us to do stuff. And then we sit down with the director, and we storyboard the effects shots, and I break those down into component elements that we'll need to build as a 3-D model, or separate elements that we can shoot individually and put together."

MY FAVOURITE EFFECT

SLITHEEN SPACESHIP



"I think one of my favourite shots that I worked on was the Slitheen spacecraft crashing into the Thames. Water is one of the hardest things to get looking right in computer graphics, and it's always been something I've hoped to conquer one day. There are all the 'dynamics' aspects of the shot to consider: spray, foam and mist, as well as the water surface itself and its reaction to objects interacting with it. That shot near the beginning of Episode 4, *Aliens of London*, is one of those Hollywood-style shots: Big Ben in the background, to which I contributed some debris falling after the crash, together with this ferry-sized alien spacecraft coming right towards the camera. Very dramatic. And to finish the shot, some great compositing work done by David Bowman, to give the viewers the impression that they're actually under the water."

ANDY HOWELL
Technical Director CGI

MY FAVOURITE EFFECT

JAGRAFESS

"An amorphous red blob with a mouth in a brightly-lit blue environment – a bit tough to pull off, actually! He needed to 'sit' in the scene without losing the 'meatiness' and warmth of a creature that's alive and has blood flowing through its body. It needed to look soft and flexible and wet. If you touched it, the flesh would yield and quiver – if you didn't get your hand bitten of first! Stuff like jelly, raw meat and so on came to mind when doing this. I didn't use much reference, really, because often just experimenting can allow you to stumble on a unique look, rather than just trying to emulate something you've seen in a picture. Blowing it up was fun as well!"

NICK WEBBER
Technical Director CGI

"One of the more exciting sequences for me that I worked on was that of the Jagrafess. Here was an opportunity to design and fully create a creature from scratch. Being an animator, I was also able to use some of my original skills as an illustrator and sculptor. All of these helped in the realising of the Jagrafess itself. To give this creature the power and fear factor it needed, I found one soucre of inspiration was the film *Jaws*. Here was an example of a huge beast, able to chew and consume anything in its path. This would suit the remit of the Jagrafess. As well as coming up with the full look of the creature on paper, I was responsible for the construction, texturing and character rigging of it too. This was especially nice for me, as I was to animate it I knew going into the process, what it would have to do, and what was needed in the shots."

JEAN-CLAUDE DEGUARA
Animator

"It took two weeks initially for Dave and myself to plan who would be working on which episode," states Will. "It was quite intense, because it's all happening at once. It all looks great, but it's been such a challenge to get it done in the time. We're still slogging away while the series is being broadcast."

"In a normal job, I'd actually composite the shots myself," says Dave, "but this is such a long job that I've got other people to do it. I attend the shoot, making sure that the scenes are shot in a way that we can work with, and I take notes so that I have a comprehensive list of the shots from each episode. I take all that information back to Will, who farms it out to different people at The Mill, who just get on with it. They're all so good, it generally doesn't need a lot of changing. They're all brilliant."

Dave and Will are both keen to stress that this project is a team effort. The team comprises experts from all over the world – but how many were *Doctor Who* fans before working on the show?

"Do I need to name and shame the super-fans on the team?" laughs Will. "I don't think they're ashamed – the ones who beat down the door. There are two huge fans, whose knowledge of the show has been extremely useful. Then there's a hardcore element of 'Yeah, love the show, wouldn't say I was a super-fan but really wanted to work on it.' But the one thing that unites everyone is that they love their career in visual effects, and they love science-fiction. I mean, for people of a certain age, their science-fiction vocabulary is made up of things like *Alien* and *Blade Runner* and *Star Wars*, and this is the generation that's now working in the business."

> "ANYONE WHO WORKS IN EFFECTS IS A SCI-FI GEEK. WE'RE HERE 'COS WE LOVE **DOCTOR WHO**!" **DAVE HOUGHTON**

"Everyone who likes their job in visual effects is into science-fiction," agrees Dave. "Anyone who works with computers is a sci-fi geek. You know, that's why they're sitting there: because they love *Star Wars* or *Doctor Who* or whatever. But there's very little sci-fi being made in this country at the moment. A lot of effects on British television are for historical documentaries – the occasional matte painting of Dickensian London or something like that."

"We want to see more British science-fiction made," insists Will. "This has been an opportunity to do something that hasn't been done before, which is: extremely high-quality effects on a television quota. Because normally there isn't the time or the budget to do that."

EVEN WITH *DOCTOR WHO'S* generous budget ("it's nowhere near as generous as you might think," says Will), there must be limitations to what can be achieved?

"Time. And money, obviously. Those are your only limitations," says Dave.

"With enough time and money," says Will, "you can do anything. You can always figure it out."

Has there been anything that you've read in the script and thought, blimey, I'm not sure that's possible with the time and money that we have?

"Yeah, Episode 2, Episode 12, Episode 13... all of them!" Will laughs. "Each one has had its own unique challenges, and everyone who's been involved has been learning, including us – we've never made 13 episodes of science-fiction television on this tight a schedule. It's been an amazing challenge and an adrenaline buzz. It's great. It's very intense, but yeah, it's good." ▶

▼ *The Mill's Dave Houghton (left) chats with director Euros Lyn during a filming break on The End of the World .*

MY FAVOURITE EFFECT

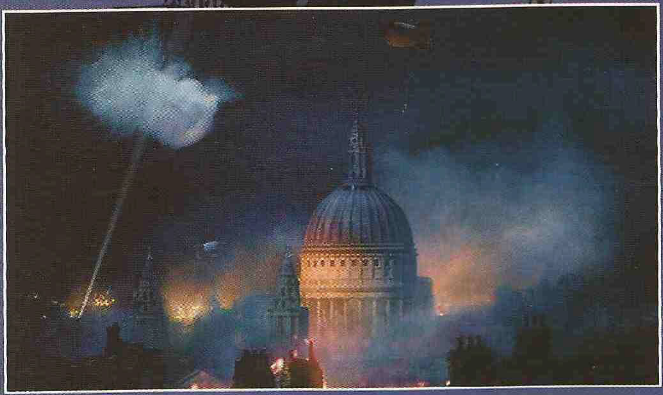
THE LONDON BLITZ

"The German bombers over London in *The Empty Child* – these shots brought together several techniques and were a large enough canvas for plenty of creative freedom. Daytime aerial photographs were digitally painted to create wartime London at night, with a degree of damage from previous bombing raids and without modern landmarks. These were then 'projected' onto 3-D computer facsimiles of the building layouts in order to create realistic camera movement and shimmering water on the Thames. The addition of barrage balloons, animated searchlights, fires, smoke, and CG airplanes interactively affected by all these elements created some of the most truly cinematic shots in this episode and the series."

SIMON C HOLDEN
Compositor

"The scenes where Rose drifts across London dangling from a balloon as the Luftwaffe fill the skies, and where she dances with Captain Jack atop a spaceship parked up to the clock face of Big Ben, were for me some of the most epic sequences required of us in this series. Rose's flight and the dance on Jack's ship combine matte paintings of London projected onto 3-D geometry, CG bombers, model barrage balloons, explosions culled from everywhere, and live-action shots of Billie on a wire outside an aircraft hangar in the cold winter night, to hopefully create a romantic vision of London during its most spectacular and deadly age."

DAVE HOUGHTON
Visual Effects Supervisor

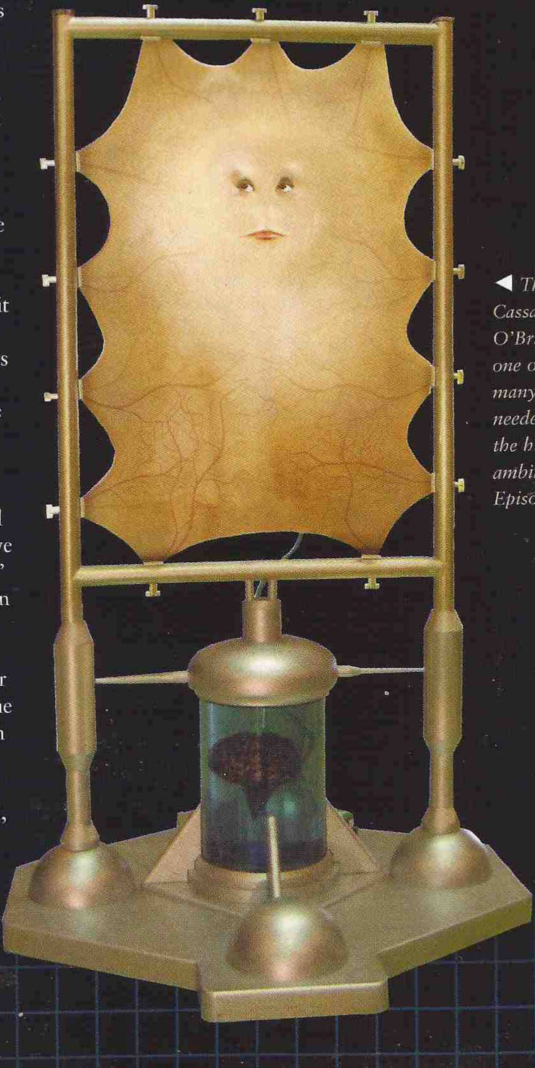


"Creating the shot of Billie Piper holding onto a barrage balloon whilst floating over St Paul's during the Blitz proved to be one of the most enjoyable effects of my period on the series. It was the process of taking a single photographic matte painting and seeing it come to life as a moving sequence. The most satisfying moment was when I'd finished the shot and it was impossible to tell that it was computer generated."

PAUL BURTON
Technical Director CGI

◀ To illustrate the point, Ridley Scott's *Gladiator* included 100 visual effects shots produced over seven months. The team working on *Doctor Who* is producing around 100 per episode each month! "The very tight deadlines mean that we have to limit the amount of work we do," specifies Dave, "because we've only got a certain amount of time to do it in. I mean, *The End of the World* – and I'm probably making this up – but it's got more special effects in it than any other British television production. It's got well over 200 effects shots and we did that in six weeks, seven weeks. It's not possible. Well, it *is* possible! I'm glad that we've done the impossible on *Doctor Who*."

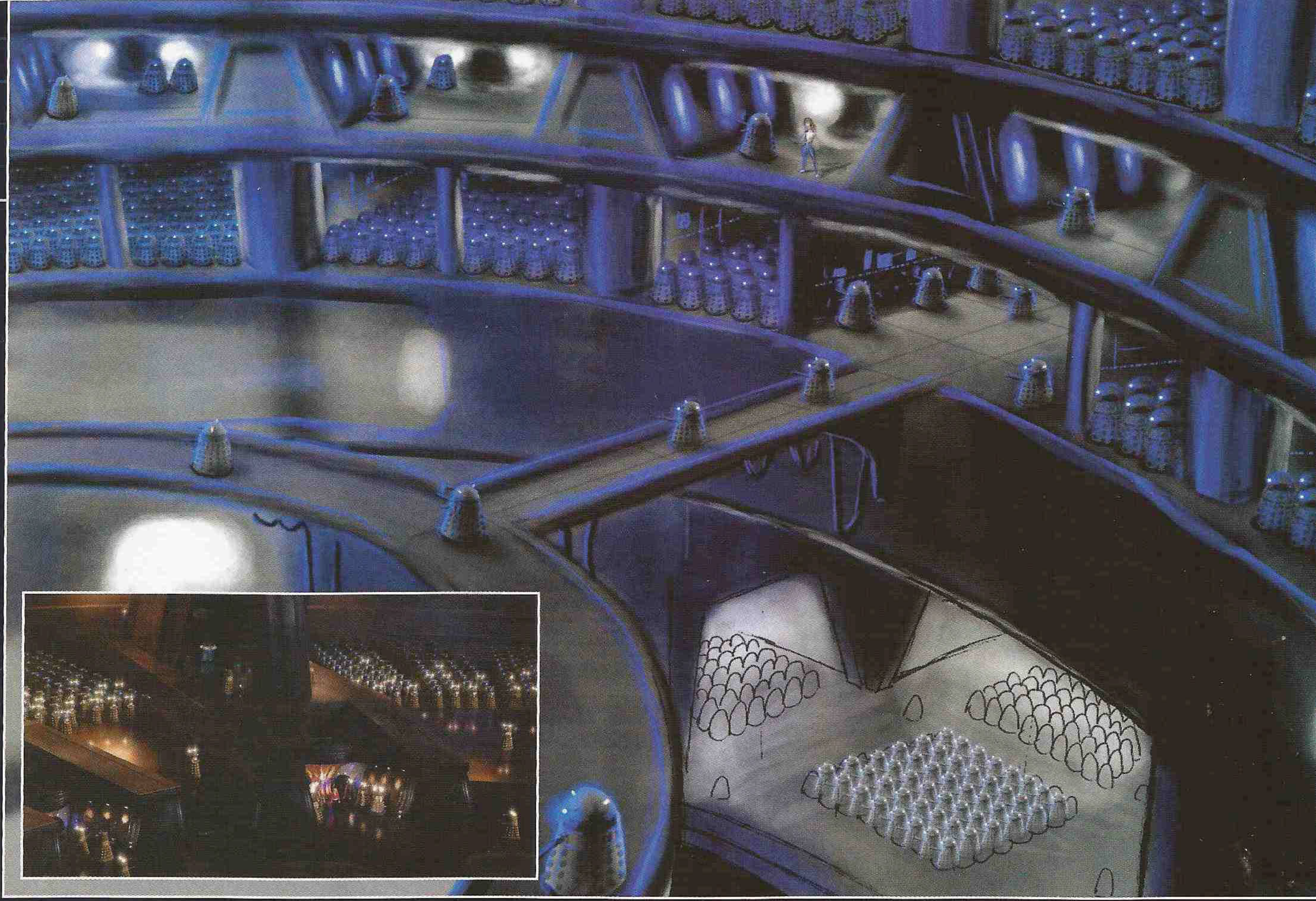
The End of the World alone sucked up over a fifth of The Mill's total visual effects work quota for the series. "We've also worked closely with Mike Tucker," Dave continues, "and with Neill Gorton [special make-up and prosthetics], matching what each other does. You know, Neill had to make prosthetics for *The Long Game* that were based on one of our test effects. We're all working on things that involve each other, and sometimes the solution is to combine a model, a bit of CGI, a bit of live action, a digital matte painting – visual effects tend to work really well when you bring together all of the disciplines. Whatever's required for the shot and makes it look best."



◀ *The lady Cassandra O'Brien was one of the many effects needed for the highly ambitious Episode 2.*

"The ability to remind the audience that we're in space during an episode set largely in the studio, or to lend weight to the narrative by cutting outside to a shot of a space station, tracking up to visually show that we're now moving to a different floor, is wonderful," says Will. "It helps to explain the geography and allows the audience to breathe for a moment. Whilst fairly simple – though labour-intensive – to create, such shots are extremely effective."

THE MILL HAS BUILT STRONG relationships with some of world's most respected producers and directors – which is how they won the prestigious *Doctor Who* visual effects contract. Well, that and Dave Houghton is a bit of a fanboy! "Yes, as you probably know, I'm a bit of a fan," he laughs. "I remember hearing about the series coming back and that Russell was doing it, and I was incredibly excited – just the thought that it was coming back after the disappointment of the TV Movie in 1996. I didn't really think that we'd get a shot at it. But Will and I, we worked with Phil [Collinson, the producer] on [BBC One drama] *Sea of Souls*. When we'd finished and were doing a cast and crew screening for *Sea of Souls* in London, we found out that Phil was producing the new series of *Doctor Who*. We said, 'Phil, please let us do it! We want to do *Doctor Who*!'"



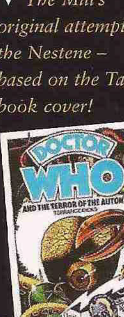
▲ *The concept drawing and final look of the Dalek ship's interior.*

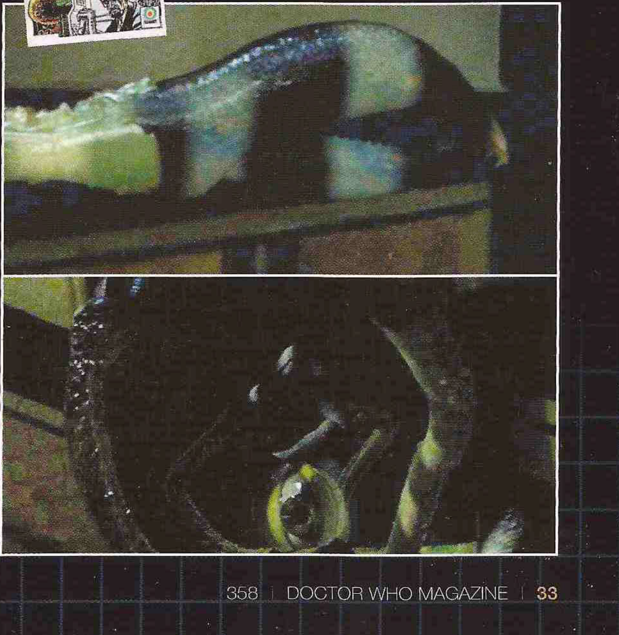
> "WE ANIMATED THE NESTENE CREATURE FROM THE **TERROR OF THE AUTONS** BOOK COVER. THAT'S HOW WE PITCHED FOR IT – AND GOT THE JOB!" **DAVE HOUGHTON**

The Mill had to pitch along with other companies, "but I was so desperate to get it that I made a lot of the people I work with come in at the weekends," admits Dave. "We read the first two scripts – those were the scripts that were sent out to be pitched on – and we made some tests for some of the animations of the first two episodes – a little sun exploding, an animation of the Moxx of Balhoon, and the Nestene Consciousness. I was a bit disappointed by the 1970s Auton stories, the Pertwee ones, because you never saw that creature on the cover of [the Target novel of] *Terror of the Autons* – the eyeball with the tentacle and the claw – so I got one of our guys to build it, and we animated it into a scene from *Sea of Souls*. There's this sequence in *Sea of Souls* where a woman kills this bloke on a darkened stairwell, so I painted out the woman stabbing this guy and we animated this Nestene creature over it! I kind of wanted to put it in the first episode. And we pitched on the basis of all of that. That's how we got the job..."

"And then we had many, *many* meetings," says Will, taking up the story, "with all the heads of departments and directors, where we thrashed out what could be achieved. It wasn't a question of budget: it was a question of time. If you're putting up green screens and lighting sets, these things take time. If you're doing what we call multiple passes – if you lock off a camera and get a group of people or monsters, such as the Slitheen or the Daleks, and you position them in different places in the room, swapping their facial expressions or plungers around and... do you know what I mean? You build up – you ►

► *Dave Houghton with his silver football!*





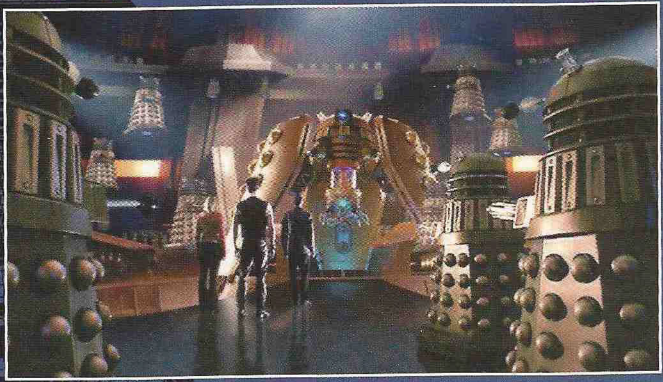
▼ *The Mill's original attempt on the Nestene – based on the Target book cover!*

MY FAVOURITE EFFECT

THE DALEKS

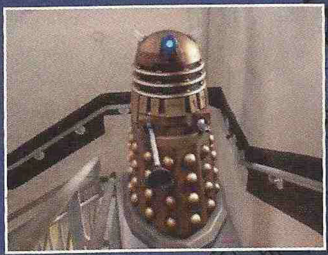
"My favourite shot that I worked on was the Dalek hovering up the stairs in Episode 6, because it was perceived as one of the Daleks' weaknesses – that it was slow and cumbersome – but we managed to turn that around, to look slow and menacing. It must be one the series' most memorable sequences."

MARK WALLMAN
Technical Director CGI



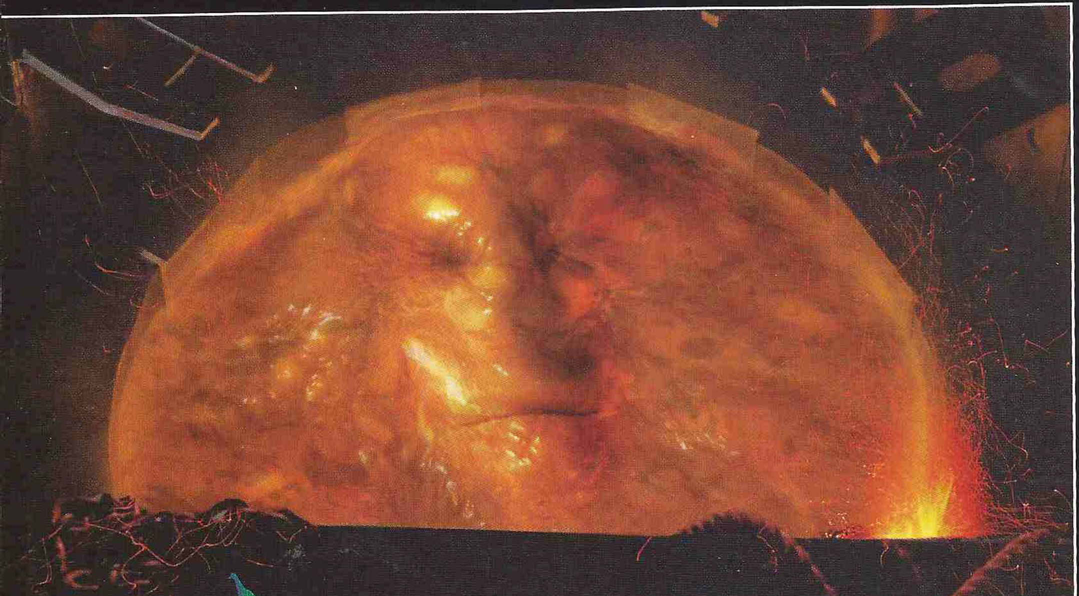
"Whilst I get a real thrill out of seeing all the visual effects disciplines – models and miniatures, 3-D animation, matte paintings and live action – being utilised and combined to create detailed and multilayered shots, as in the case of the Blitz shots in Episodes 9 and 10 and the Emperor Dalek in Episode 13, I've really enjoyed some of the purely CG shots, such as the Dalek Mothership and fleet, and Satellite Five. I also have to include the shots at the end of Episode 12 of the Daleks in the interior spaceship, not to mention the armies streaming out into space in Episode 13, as the sort of shots that were impossible to do before now and really show how the series has been updated for the twenty-first century. Hopefully, they'll have had people squealing with delight."

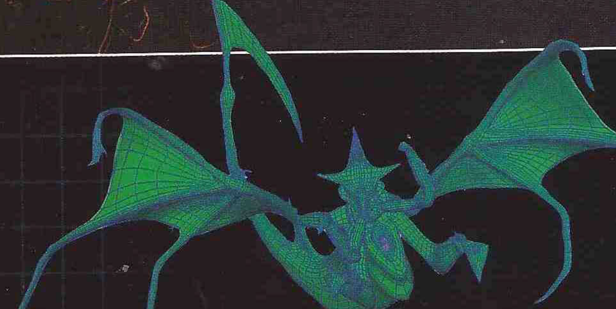
WILL COHEN
Visual Effects Producer



"Atomising the Daleks and the Mothership in Episode 13 was my highlight of the series. The brief was that Rose was to use a universal force to send the Daleks and their ships into oblivion. I wanted to represent visually the transferring of matter – atoms – into energy, and try to stick roughly to the laws of – sci-fi – physics. The 3-D erosion mattes, particles, and lighting mattes were generated by the wonderful Paul Burton. The first step was to isolate the area of the Dalek that remained using the erosion matte. On the edges where the erosion was occurring, I applied a displacement filter and increased the amount of colour in that area. This gave the impression of a high-energy force eroding the edges. I also created a transparent energy core of the Dalek that flickers and gives off light; this was placed underneath the Dalek and only the edges were visible. The particles that are emitted from the erosion were then placed over the Dalek and glowing edges. I also gave the particles a glow to increase the feeling of energy dispersing. The final step was to create interactive lighting so that the action feels as if it's happening within the scene. I did this with a combination of 3-D interactive lighting and 2-D luminance lighting. I followed the same process for the Mothership. It was great to contribute to the telling of such a major plot feature – the destruction of the Daleks!"

BRONWYN EDWARDS
Compositor





◀ tile together – a crowd of characters. But that kind of thing on a shoot takes time. All these considerations take place before anyone's shot anything. We've had to be in constant communication with Phil and Russell, and editors, while they're editing, and directors, because if it looks like we're not going to get something from them on time..."

Dave continues: "The good thing about this project is, if something isn't on time, there's always something you can be getting on with – but it does slow you down if they haven't shot an episode on time or if they're shooting extra scenes and pick-ups."

"One of the things that's helped us is, there's a separate company owned by The Mill called BEAM.TV..." says Will.

This is a high-bandwidth, internet management service for content storing and sharing of all production materials. "It's a very secure site," explains Will, reading my expression that I've no idea what a high-bandwidth interweb doo-dah is, "and it enables you to beam full, high-def quality images to anyone, wherever they are in the world. Even last night, at midnight, I had a conversation with Russell, and an e-mail back from Joe Ahearne this morning, rather than having to make and send videotapes to loads of people.

"With BEAM," he enthuses, "I can load up some footage in one hour – 'Do you like this cut of this scene or promo?' – and in an hour and a half, we can have had our answer from everyone concerned. Russell's writing for the next series up in Manchester and he'll literally get a text message saying, 'Go to BEAM, there's a new shot for you to look at.' You can invite whoever you want into the site to look at these shots

▲ *Dave Houghton (furthest right) on set for Episode 6.*

in different folders. It's a very cool tool. It was invented for *Gladiator* originally – for Ridley Scott. He was cutting in Los Angeles and wanted to be able to see how the effects were taking shape, because The Mill was working in London. It's better than transatlantic couriers and things like that!

"It's been a unique project," Will continues, "in that, normally, you plan it, you shoot it, you edit it, you do your effects, and people are able to 'play'. But the *Doctor Who* schedule doesn't allow for much 'playing' – for instance, someone coming in and asking you to move a tiny detail two pixels to the left. That's one reason why films take a long time to make: you have 15 people changing their minds constantly."

"One of the things that separates TV from film is being very precise about what you want before you do it – trying to make sure that there are no surprises, which enables you to do it just once instead of ten times. We have to choose and stick to whatever we do. But then you don't quite know what finished shots are going to look like until you see them, even things that are really simple – for instance, the shape of a fan in the Ventilation Chamber in *The End of the World*. When we started to model it, we ended up with five or six different fan shapes. I thought, 'This is crazy! Let's just make a decision!!' So we put all the fans on BEAM and everyone – Russell, and Phil, and the director, everyone – was able to reach a quick decision."

APART FROM THOSE PESKY FANS, what have been the most challenging visual effects on this series?

"Well, I mean, every episode's different," Dave considers. "That's the beauty of *Doctor Who*. Every episode has its own challenges. In Episode 1, we had the wheelie bin, and the Nestene Consciousness, both requiring fluid, dynamic 3-D animation. In the Nestene's layer, we had a matte painting as well – we put a green screen on the set to put the Nestene Consciousness onto and around that Alex Fort painted a kind of diorama, a little sort of thing for the Consciousness to sit in. In Episode 2, we had the Earth exploding, the sun exploding, sabotage spiders...

"Some episodes have been easier than others, because we were only focussing on one thing. *Father's Day*, for instance – the Reapers are pretty much all we had going, so we put all of our efforts into them. One of our goals was to add a scale visually unattainable in the old days. Although we had some spectacular cityscapes in the first Dalek story [1963], some great model work in *The Invisible Enemy* [1977] and so on, we were never able to really see our heroes interact with these great vistas. This is what digital post production has brought to the table: the ability to composite live-action elements into matte paintings, model shots and computer-generated images – with no blue halos!"

> "IT'S BEEN A UNIQUE PROJECT. THE **DOCTOR WHO** SCHEDULE DOESN'T ALLOW FOR MUCH PLAYING!" **WILL COHEN**

"Russell's writing is very visual," Dave points out, "and excellent – the scripts are brilliant. In actual fact, he said to us at the very beginning, 'If you're in doubt, always go back to the scripts. You should find the answers there.' He's absolutely right. There are scenes where what everyone's come up with is pretty much word for word what's in the script, and that's very unusual. But there's something about the way that Russell writes: not much isn't obvious from the scripts."

The Mill is also responsible for this series' awesome new title sequence, which they had to pitch for along with other visual effects companies. "We were always going to pitch for it," says Will, "but when the time came, we'd ▶

◀ *Facing page, top: The Nestene creature seen at the climax to Rose.*

◀ *Facing page, bottom: One of Episode 8's Reapers – in wireframe form.*

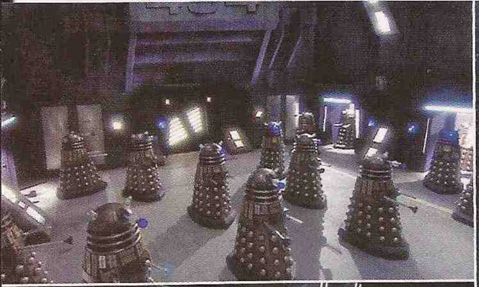
▼ *The Mill created Doctor Who's new title sequence.*

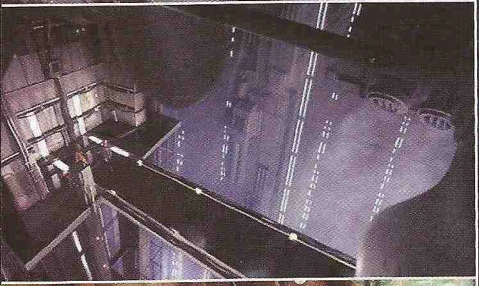
MY FAVOURITE EFFECT

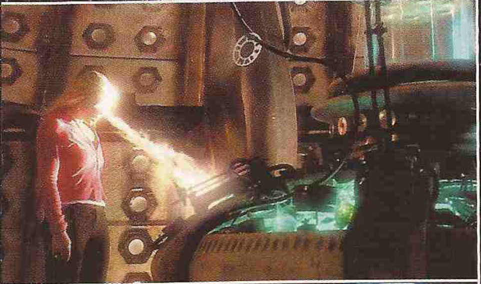
THE TARDIS

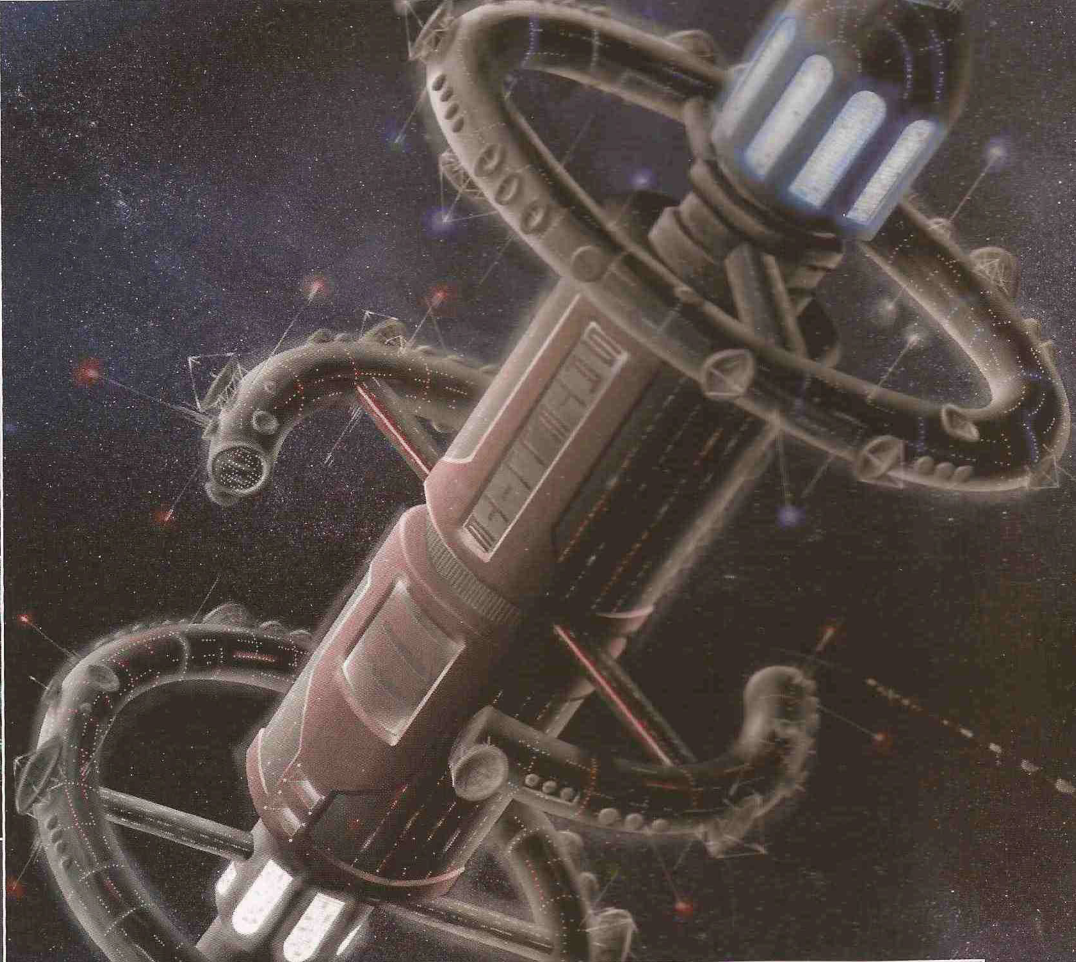
"Although I'm very proud of many of the effects in the new series – Cassandra, the interior of the Dalek mothership, Richard Wilson's gas mask transformation to name a few; the effect I'm possibly most pleased to have worked on is that of the new TARDIS materialisation. It was wonderful to help to redesign something so iconic, and yet to keep a sense of the original classic effect. By viewing each materialisation or dematerialisation as an individual effects shot, it was possible to add a unique look to many of them. The snow falling from the disappearing TARDIS in *The Unquiet Dead* was a nice addition; and it was great to work on something that was previously not possible – the first materialisations during camera moves in *The Long Game* and *The Empty Child*. Not to mention that it made a pleasant break from other trickier shots when a TARDIS shot needed completing..."

CHRIS PETTS
3D Supervisor









> “WE WERE AWARE THAT WE’RE WORKING ON ONE OF THE MOST ICONIC SHOWS OF ALL TIME. IT’S QUITE SCARY!” **WILL COHEN**

◀ been working so well, and I think a few of the other pitches that they saw they didn’t necessarily like... so we had a meeting with Russell, Phil and Julie [Gardner, executive producer] at the production office in Cardiff... and Dave had already been talking to one of our animators, Chris Tucker, who’s done most of *The Unquiet Dead* – in fact, all of it – on his own pretty much, and they put a pitch together. The very loose brief was ‘time travel’, but also we were asked, ‘Tell us your ideas. What do you think the title sequence should be like?’ Chris and Dave came up with a strong idea – and some fantastic mood boards. In the meeting with Russell, Phil and Julie, they pitched, well, basically what you see today, which sort of tips its hat to the Tom Baker title sequence, but updated for the twenty-first century.”

Was it hard to incorporate the logo?

“Yes, that was difficult. The logo was designed by the BBC a while before and I don’t think with a title sequence in mind. It’s a tough logo – especially compared to the logo on the Tom Baker episodes, which is hard to top. People have strong opinions about this show – the logo, the casting, everything – and I don’t think it’s possible to please all of the people all of the time. We were aware, like we are with the whole show, that we’re working on one of the most iconic television title sequences of all time. It’s quite scary. You can’t stop and think about it, really. You’ve got to just do a good job.”

WOULD WILL AND DAVE like to work on the next series – or are they too knackered?

“No, no, I’d love to,” replies Will. “I think everyone on the team has expressed their desire to work on it again, which at this stage is nice. I’d like to do it again – and better. We’d love to raise the benchmark, taking everything we’ve learnt and improve on it. I mean, we like working with everyone. They’re all great guys. They’re nice people. Russell likes what we’re doing, and the feeling is mutual. It’s been very hard work at times, but underneath it all there’s been the same goodwill and enthusiasm and passion across all the departments, and I hope that translates onto the screen... underneath the pain, when it’s three in the morning and you’re so tired you can’t speak! But it’s passion, I think, that’s driven this through. To get it done, I think you need to have passion.”

“I’d love to do a second series,” says Dave. “I mean, one thing I was really desperate to do was an alien planet – something like *The Web Planet* [1965], where you have an alien landscape with alien creatures and everything’s alien. I’d love to have done something like that, but there are no actual alien landscapes in the first series. It’s all been set around Earth – either on Earth or in a space station above Earth. Also, obviously, I’d love to do the Cybermen. And the Sontarans – a big army of Sontarans traipsing across, well, I don’t know what! Fighting the ancient Egyptians or something? Yeah, I’d really love to do a second series. There’s so much more to do.” ■

▲ *The concept drawing and final effect for space station Satellite 5.*

▼ *A truly naked Slitheen – in wireframe form!*

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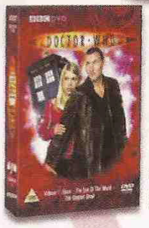

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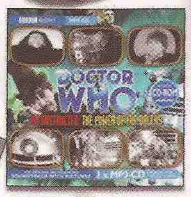

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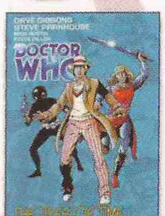

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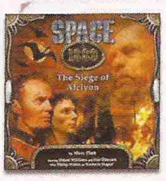

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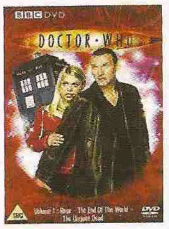

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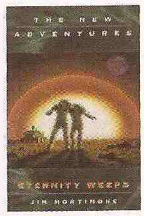

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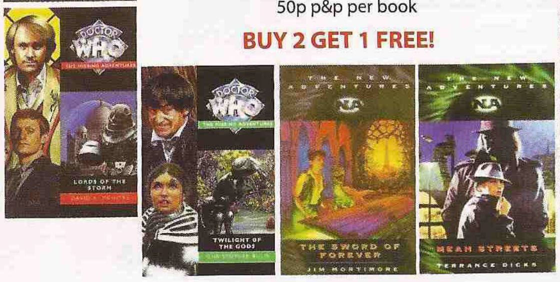

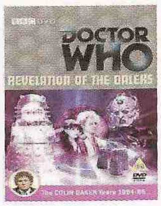

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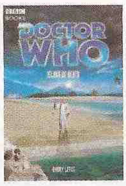

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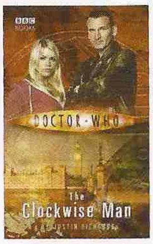

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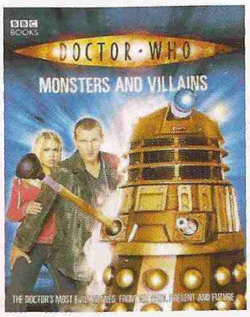

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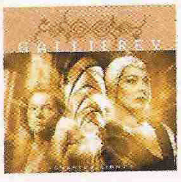

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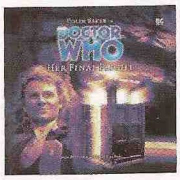

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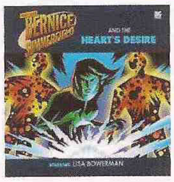

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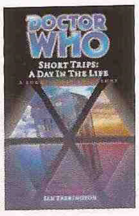

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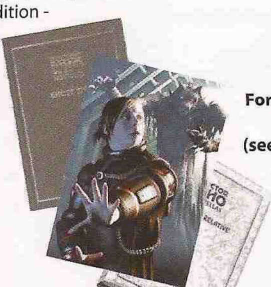

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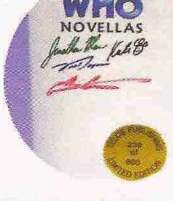

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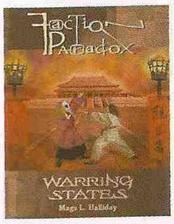

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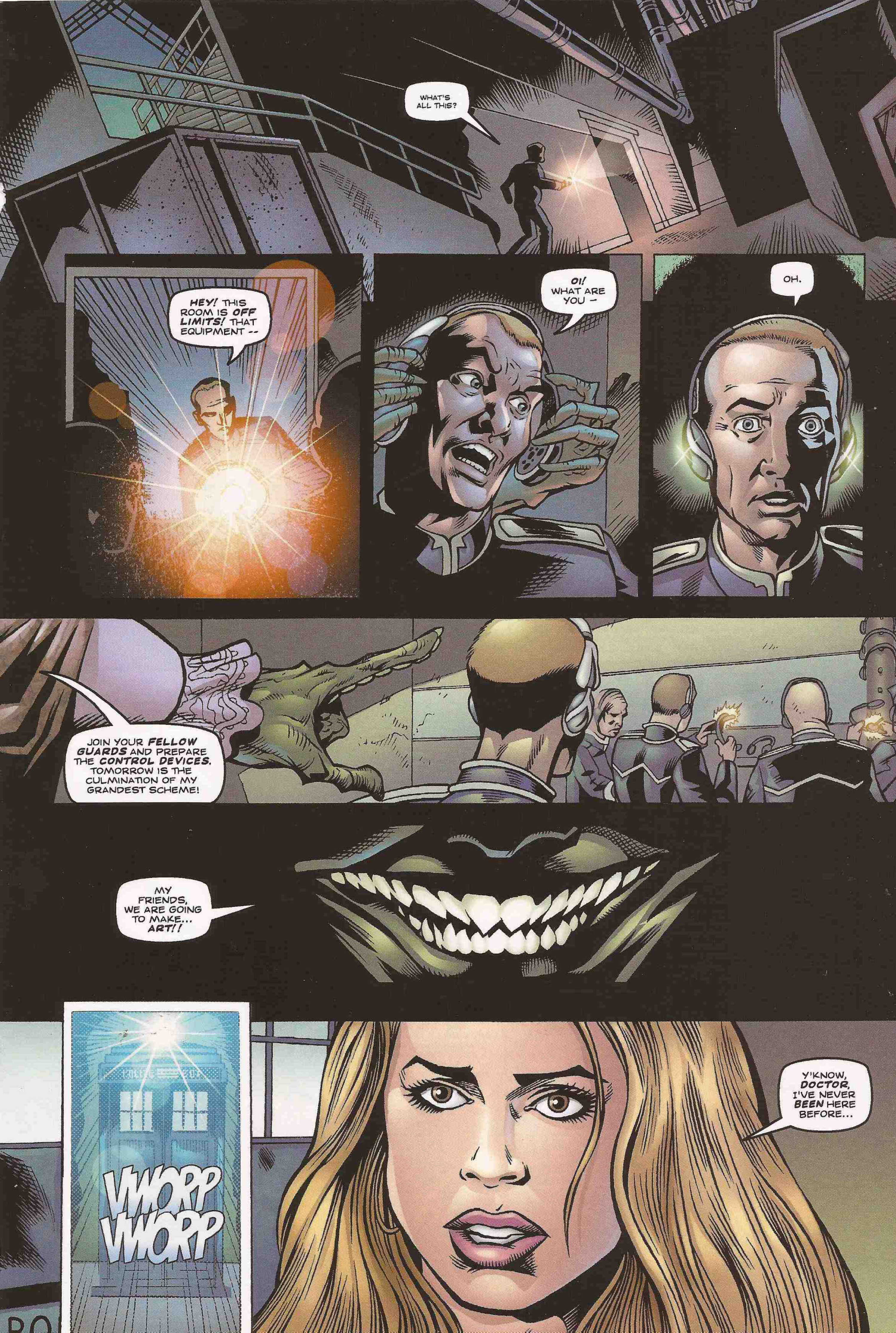
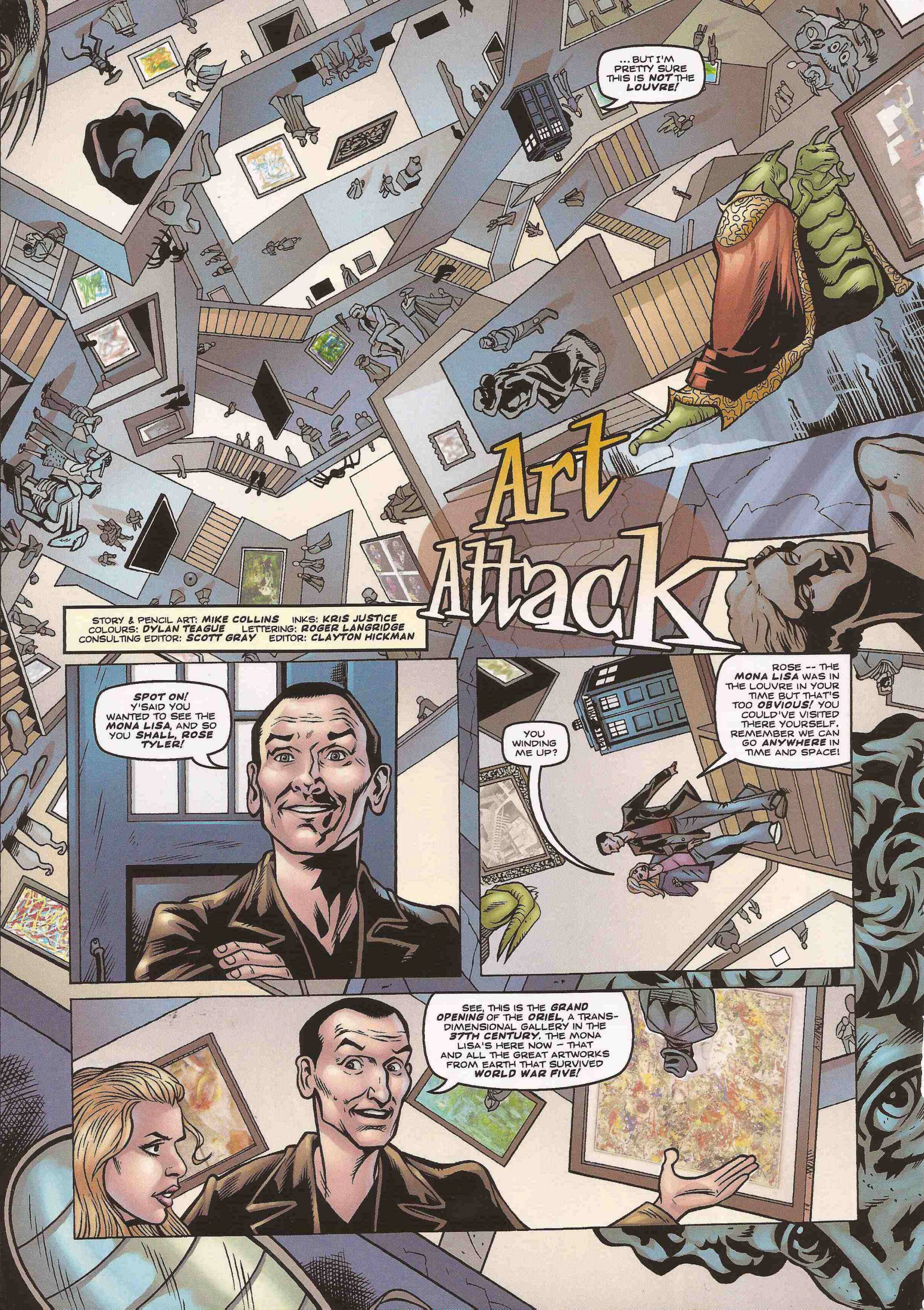

WHAT'S ALL THIS?
HEY! THIS ROOM IS OFF LIMITS! THAT EQUIPMENT --
OI! WHAT ARE YOU –
OH.
JOIN YOUR FELLOW GUARDS AND PREPARE THE CONTROL DEVICES. TOMORROW IS THE CULMINATION OF MY GRANDEST SCHEME!
MY FRIENDS, WE ARE GOING TO MAKE... ART!!
VWORP VWORP
Y'KNOW, DOCTOR, I'VE NEVER BEEN HERE BEFORE...



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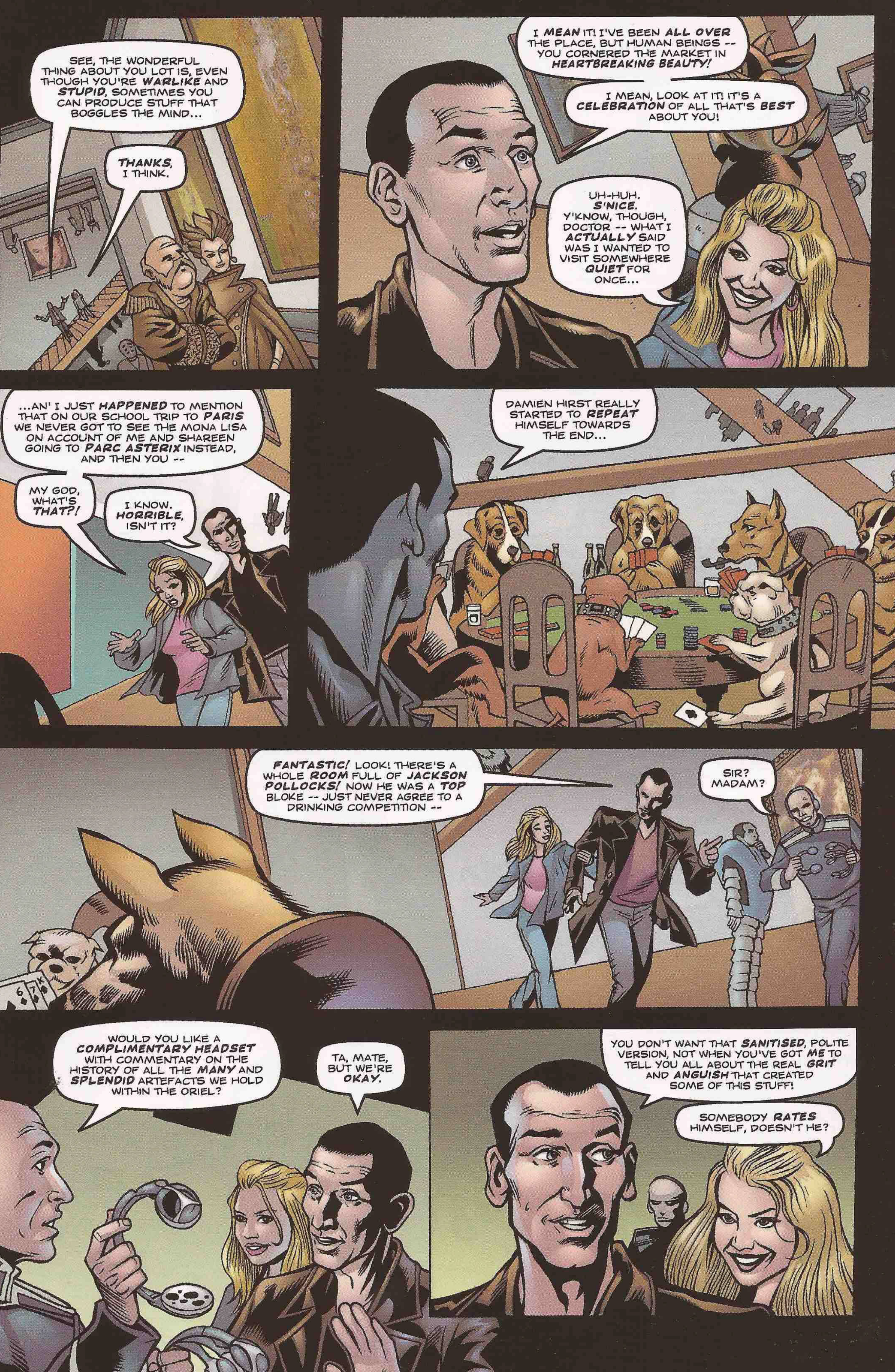
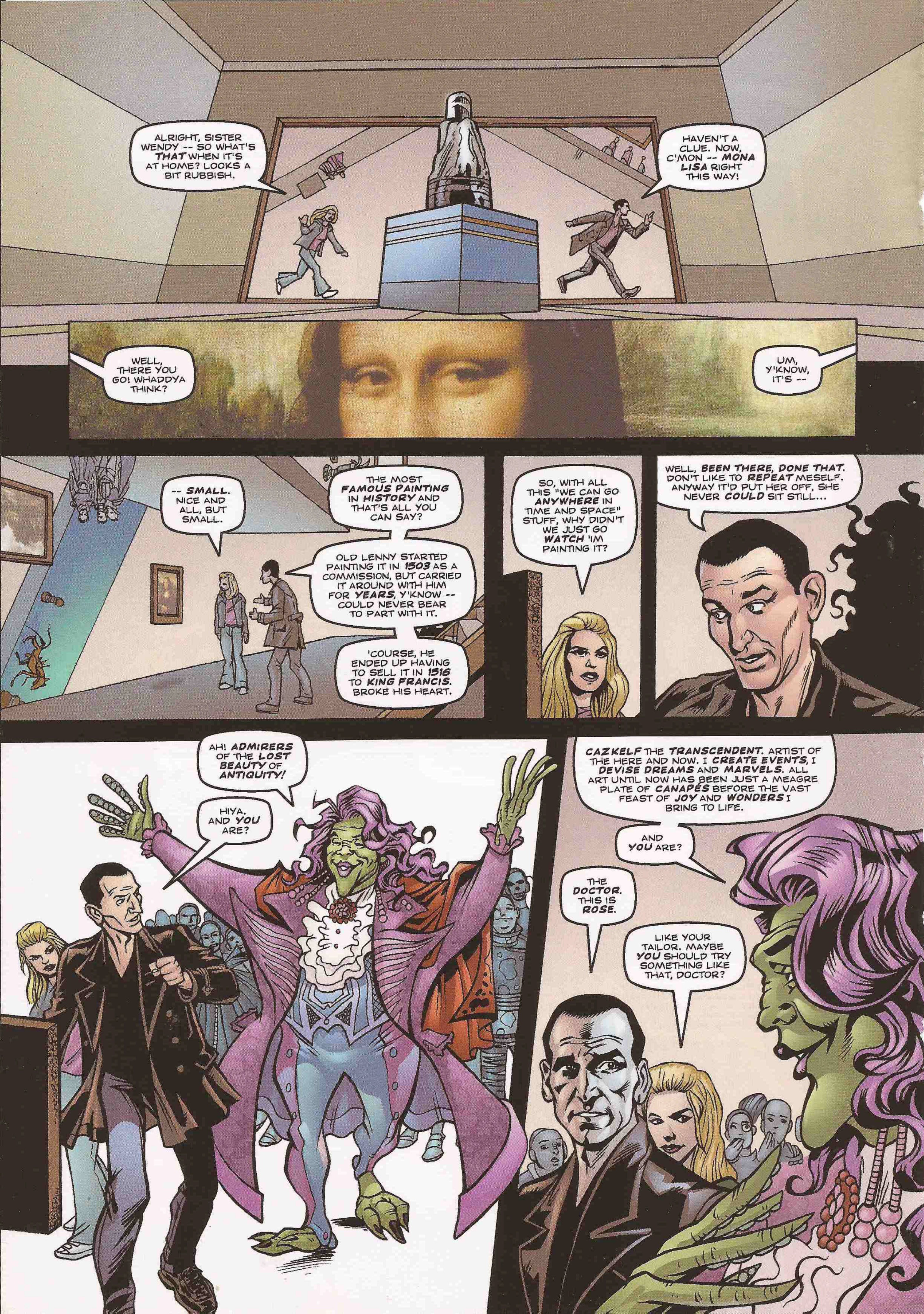
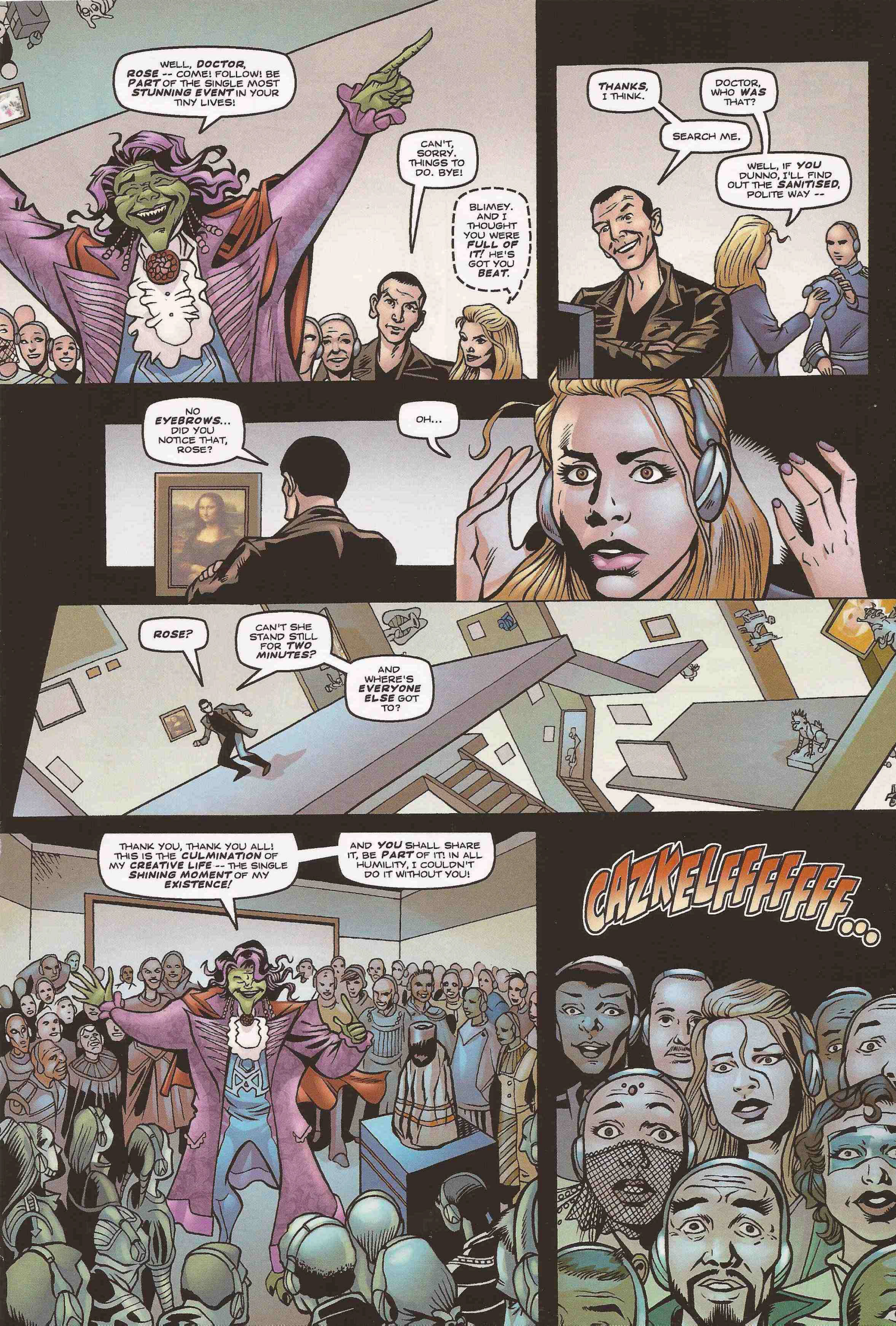
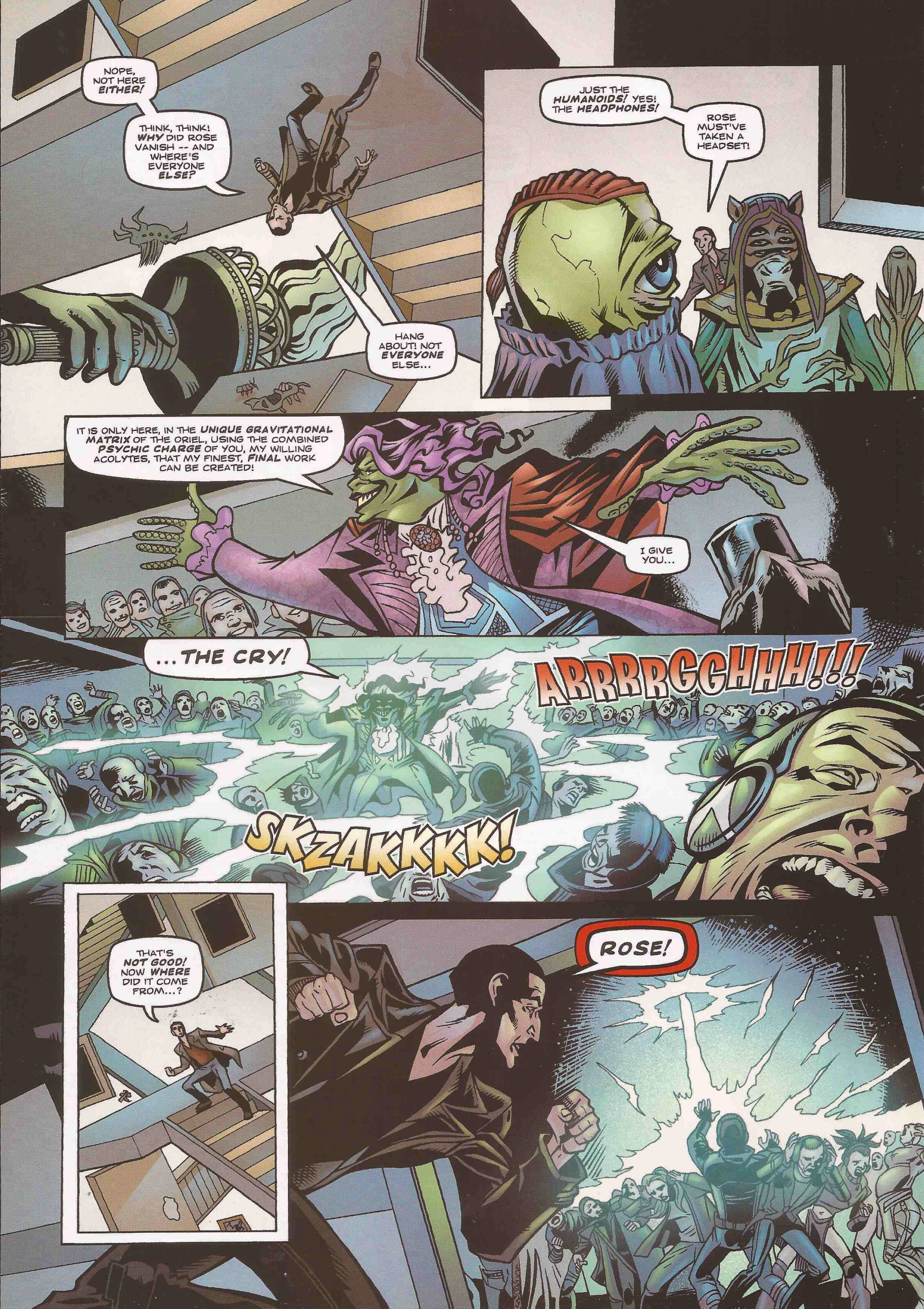
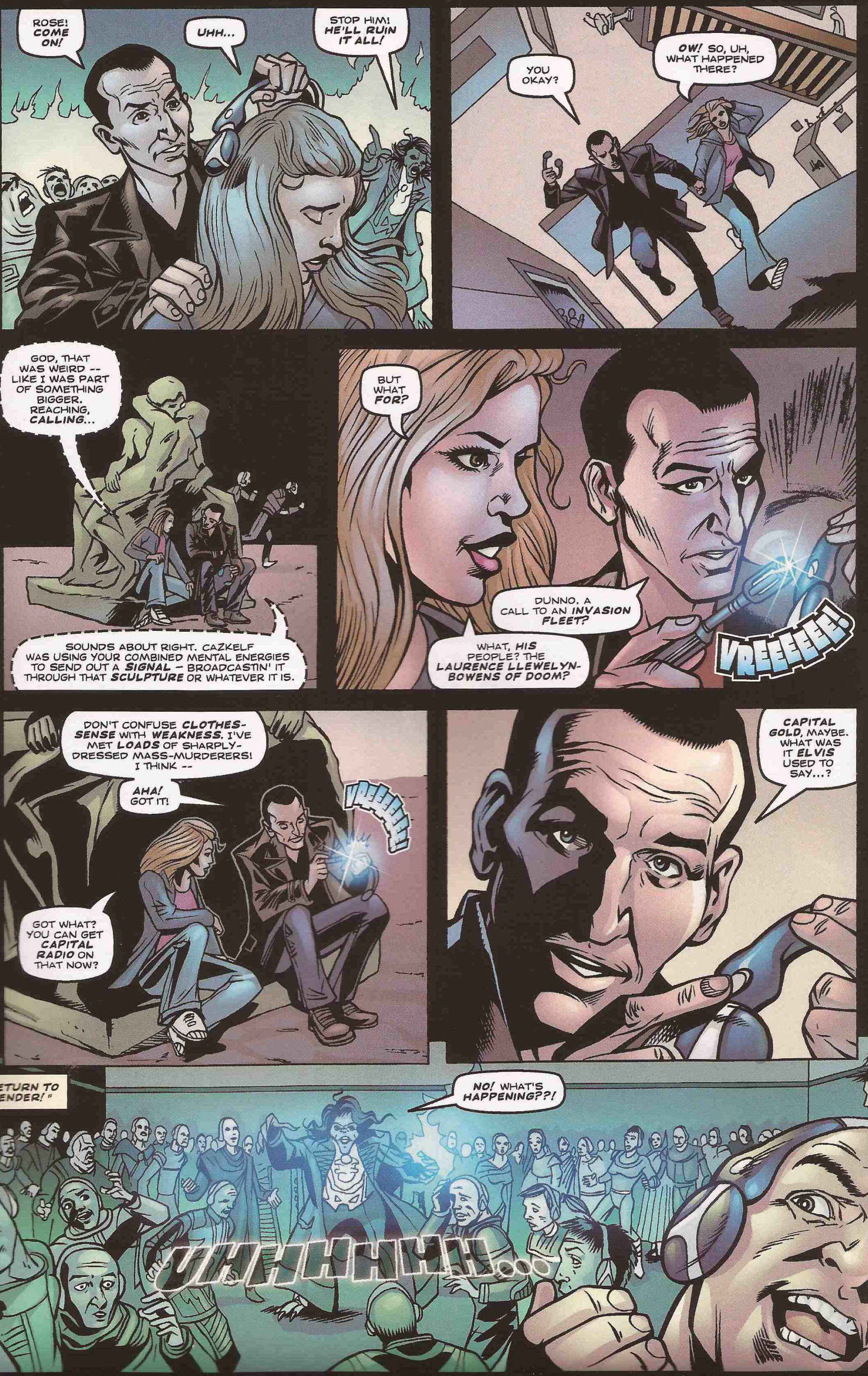
...BUT I'M PRETTY SURE THIS IS *NOT* THE *LOUVRE!*
SPOT ON! Y'SAID YOU WANTED TO SEE THE *MONA LISA*, AND SO YOU *SHALL, ROSE TYLER!*
YOU WINDING ME UP?
ROSE -- THE *MONA LISA* WAS IN THE LOUVRE IN YOUR TIME BUT THAT'S TOO *OBVIOUS!* YOU COULD'VE VISITED THERE YOURSELF. REMEMBER WE CAN GO *ANYWHERE* IN TIME AND SPACE!
SEE, THIS IS THE *GRAND OPENING* OF THE *ORIEL*, A TRANS-DIMENSIONAL GALLERY IN THE *37TH CENTURY*. THE MONA LISA'S HERE NOW – THAT AND ALL THE GREAT ARTWORKS FROM EARTH THAT SURVIVED *WORLD WAR FIVE!*

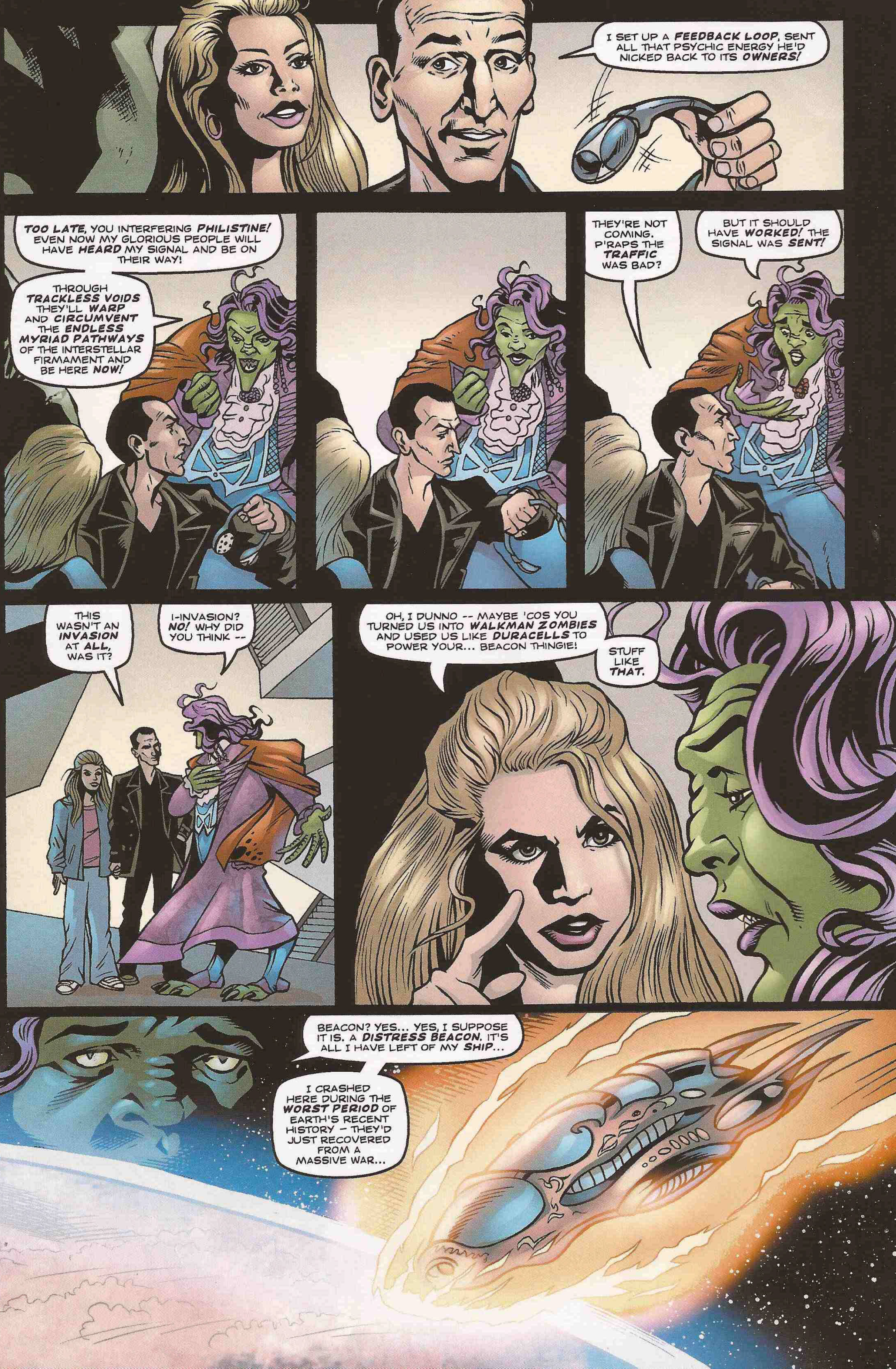

SEE, THE WONDERFUL THING ABOUT YOU LOT IS, EVEN THOUGH YOU'RE **WARLIKE** AND **STUPID**, SOMETIMES YOU CAN PRODUCE STUFF THAT BOGGLES THE MIND...
THANKS, I THINK.
I **MEAN** IT! I'VE BEEN **ALL OVER** THE PLACE, BUT HUMAN BEINGS -- YOU CORNERED THE MARKET IN **HEARTBREAKING BEAUTY!**
I MEAN, LOOK AT IT! IT'S A **CELEBRATION** OF ALL THAT'S **BEST** ABOUT YOU!
UH-HUH. **S'NICE.** Y'KNOW, THOUGH, DOCTOR -- WHAT I **ACTUALLY** SAID WAS I WANTED TO VISIT SOMEWHERE **QUIET** FOR ONCE...
...AN' I JUST **HAPPENED** TO MENTION THAT ON OUR SCHOOL TRIP TO **PARIS** WE NEVER GOT TO SEE THE MONA LISA ON ACCOUNT OF ME AND SHAREEN GOING TO **PARC ASTERIX** INSTEAD, AND THEN YOU --
MY GOD, WHAT'S **THAT?!**
I KNOW. **HORRIBLE**, ISN'T IT?
DAMIEN HIRST REALLY STARTED TO **REPEAT** HIMSELF TOWARDS THE END...
FANTASTIC! LOOK! THERE'S A WHOLE **ROOM** FULL OF **JACKSON POLLOCKS!** NOW HE WAS A **TOP** BLOKE -- JUST NEVER AGREE TO A DRINKING COMPETITION --
SIR? MADAM?
WOULD YOU LIKE A **COMPLIMENTARY HEADSET** WITH COMMENTARY ON THE HISTORY OF ALL THE **MANY** AND **SPLENDID** ARTEFACTS WE HOLD WITHIN THE ORIEL?
TA, MATE, BUT WE'RE **OKAY.**
YOU DON'T WANT THAT **SANITISED**, POLITE VERSION, NOT WHEN YOU'VE GOT **ME** TO TELL YOU ALL ABOUT THE REAL **GRIT** AND **ANGUISH** THAT CREATED SOME OF THIS STUFF!
SOMEBODY **RATES** HIMSELF, DOESN'T HE?

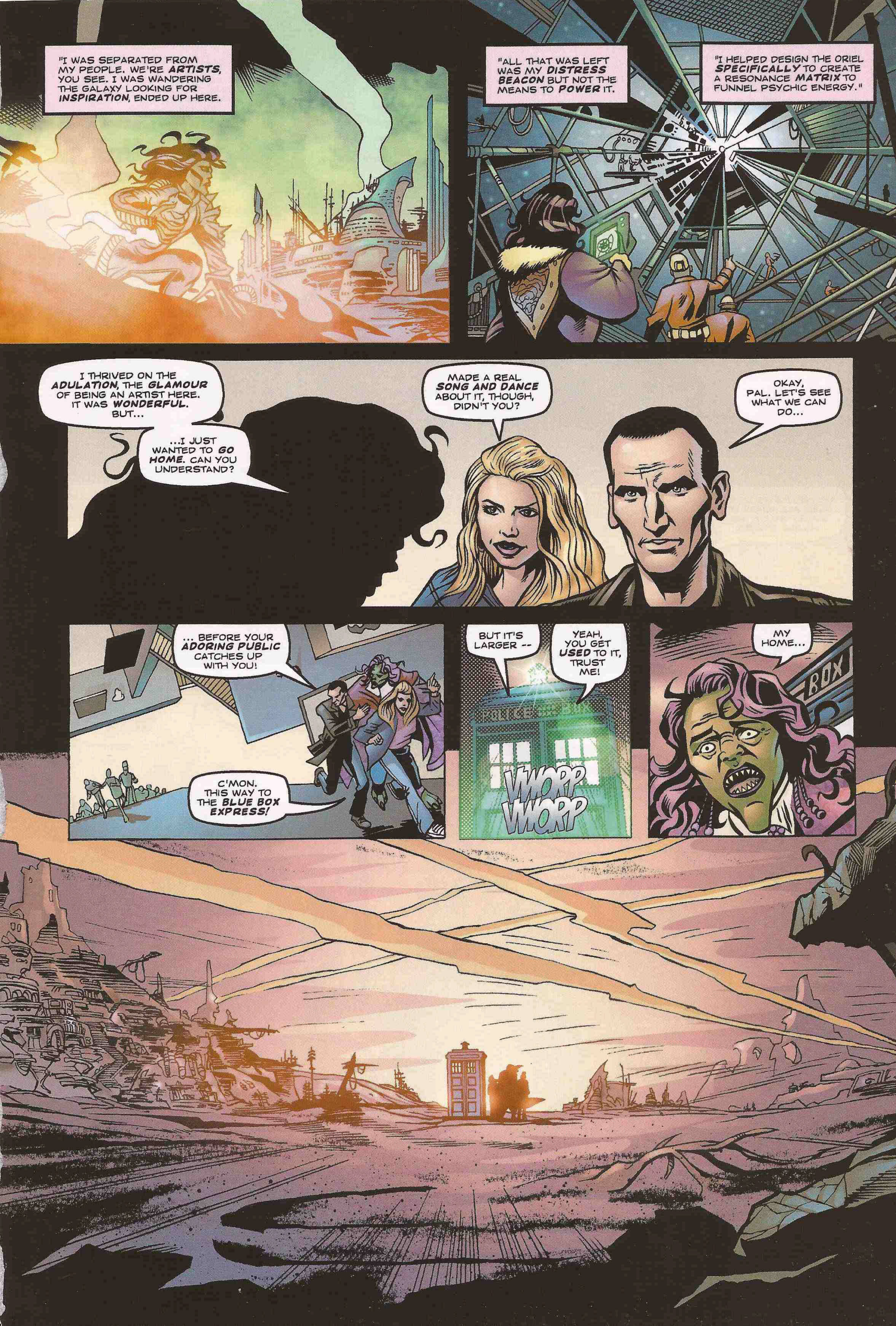

ALRIGHT, SISTER WENDY -- SO WHAT'S THAT WHEN IT'S AT HOME? LOOKS A BIT RUBBISH.
HAVEN'T A CLUE. NOW, C'MON -- MONA LISA RIGHT THIS WAY!
WELL, THERE YOU GO! WHADDYA THINK?
UM, Y'KNOW, IT'S --
-- SMALL. NICE AND ALL, BUT SMALL.
THE MOST FAMOUS PAINTING IN HISTORY AND THAT'S ALL YOU CAN SAY?
OLD LENNY STARTED PAINTING IT IN 1503 AS A COMMISSION, BUT CARRIED IT AROUND WITH HIM FOR YEARS, Y'KNOW -- COULD NEVER BEAR TO PART WITH IT.
'COURSE, HE ENDED UP HAVING TO SELL IT IN 1516 TO KING FRANCIS. BROKE HIS HEART.
SO, WITH ALL THIS "WE CAN GO ANYWHERE IN TIME AND SPACE" STUFF, WHY DIDN'T WE JUST GO WATCH 'IM PAINTING IT?
WELL, BEEN THERE, DONE THAT. DON'T LIKE TO REPEAT MESELF. ANYWAY IT'D PUT HER OFF, SHE NEVER COULD SIT STILL...
AH! ADMIRERS OF THE LOST BEAUTY OF ANTIQUITY!
HIYA. AND YOU ARE?
CAZKELF THE TRANSCENDENT. ARTIST OF THE HERE AND NOW. I CREATE EVENTS, I DEVISE DREAMS AND MARVELS. ALL ART UNTIL NOW HAS BEEN JUST A MEAGRE PLATE OF CANAPÉS BEFORE THE VAST FEAST OF JOY AND WONDERS I BRING TO LIFE.
AND YOU ARE?
THE DOCTOR. THIS IS ROSE.
LIKE YOUR TAILOR. MAYBE YOU SHOULD TRY SOMETHING LIKE THAT, DOCTOR?

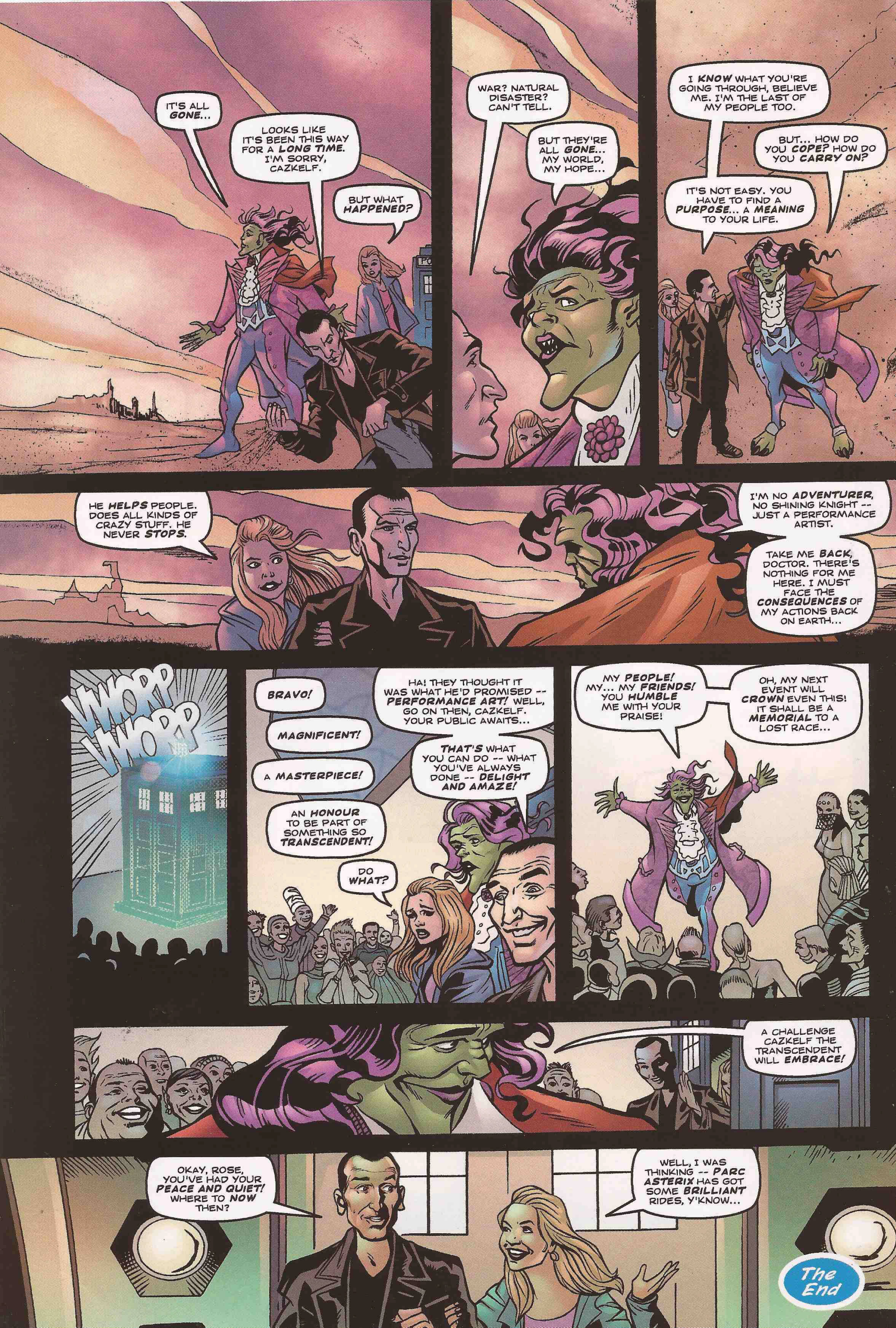

WELL, *DOCTOR*, *ROSE* -- COME! FOLLOW! BE *PART* OF THE SINGLE MOST *STUNNING EVENT* IN YOUR TINY LIVES!
CAN'T, SORRY. THINGS TO DO. BYE!
BLIMEY. AND I THOUGHT YOU WERE *FULL OF IT!* HE'S GOT YOU *BEAT*.
THANKS, I THINK.
DOCTOR, WHO *WAS* THAT?
SEARCH ME.
WELL, IF *YOU* DUNNO, I'LL FIND OUT THE *SANITISED*, POLITE WAY --
NO *EYEBROWS*... DID YOU NOTICE THAT, ROSE?
OH...
ROSE?
CAN'T SHE STAND STILL FOR *TWO MINUTES?*
AND WHERE'S *EVERYONE ELSE* GOT TO?
THANK YOU, THANK YOU ALL! THIS IS THE *CULMINATION* OF MY *CREATIVE LIFE* -- THE SINGLE *SHINING MOMENT* OF MY *EXISTENCE!*
AND *YOU* SHALL SHARE IT, BE *PART* OF IT! IN ALL HUMILITY, I COULDN'T DO IT WITHOUT YOU!
CAZKELFFFFFFF...


NOPE, NOT HERE EITHER!
THINK, THINK! WHY DID ROSE VANISH -- AND WHERE'S EVERYONE ELSE?
HANG ABOUT! NOT EVERYONE ELSE...
JUST THE HUMANOIDS! YES! THE HEADPHONES!
ROSE MUST'VE TAKEN A HEADSET!
IT IS ONLY HERE, IN THE UNIQUE GRAVITATIONAL MATRIX OF THE ORIEL, USING THE COMBINED PSYCHIC CHARGE OF YOU, MY WILLING ACOLYTES, THAT MY FINEST, FINAL WORK CAN BE CREATED!
I GIVE YOU...
...THE CRY!
ARRRRGGHHH!!!
SKZAKKKK!
THAT'S NOT GOOD! NOW WHERE DID IT COME FROM...?
ROSE!


ROSE! **COME ON!**
UHH...
STOP HIM! ***HE'LL RUIN IT ALL!***
YOU OKAY?
OW! SO, UH, WHAT HAPPENED THERE?
GOD, THAT WAS WEIRD -- LIKE I WAS PART OF SOMETHING BIGGER. REACHING, ***CALLING...***
SOUNDS ABOUT RIGHT. CAZKELF WAS USING YOUR COMBINED MENTAL ENERGIES TO SEND OUT A ***SIGNAL*** -- BROADCASTIN' IT THROUGH THAT ***SCULPTURE*** OR WHATEVER IT IS.
BUT WHAT ***FOR?***
DUNNO. A CALL TO AN ***INVASION FLEET?***
WHAT, ***HIS*** PEOPLE? THE ***LAURENCE LLEWELYN-BOWENS OF DOOM?***
VREEEEEE!
DON'T CONFUSE ***CLOTHES-SENSE*** WITH ***WEAKNESS.*** I'VE MET ***LOADS*** OF SHARPLY-DRESSED MASS-MURDERERS! I THINK --
AHA! GOT IT!
VREEEEEE!
GOT WHAT? YOU CAN GET ***CAPITAL RADIO*** ON THAT NOW?
CAPITAL GOLD, MAYBE. WHAT WAS IT ***ELVIS*** USED TO SAY...?
"RETURN TO SENDER!"
NO! WHAT'S ***HAPPENING??!***
UHHHHHHH...


I SET UP A **FEEDBACK LOOP**, SENT ALL THAT PSYCHIC ENERGY HE'D NICKED BACK TO ITS **OWNERS!**
TOO LATE, YOU INTERFERING **PHILISTINE!** EVEN NOW MY GLORIOUS PEOPLE WILL HAVE **HEARD** MY SIGNAL AND BE ON THEIR WAY!
THROUGH **TRACKLESS VOIDS** THEY'LL **WARP** AND **CIRCUMVENT** THE **ENDLESS MYRIAD PATHWAYS** OF THE INTERSTELLAR FIRMAMENT AND BE HERE **NOW!**
THEY'RE NOT COMING. P'RAPS THE **TRAFFIC** WAS BAD?
BUT IT SHOULD HAVE **WORKED!** THE SIGNAL WAS **SENT!**
THIS WASN'T AN **INVASION** AT **ALL**, WAS IT?
I-INVASION? **NO!** WHY DID YOU THINK --
OH, I DUNNO -- MAYBE 'COS YOU TURNED US INTO **WALKMAN ZOMBIES** AND USED US LIKE **DURACELLS** TO POWER YOUR... BEACON THINGIE!
STUFF LIKE **THAT.**
BEACON? YES... YES, I SUPPOSE IT IS. A **DISTRESS BEACON**. IT'S ALL I HAVE LEFT OF MY **SHIP**...
I CRASHED HERE DURING THE **WORST PERIOD** OF EARTH'S RECENT HISTORY - THEY'D JUST RECOVERED FROM A MASSIVE WAR...


"I WAS SEPARATED FROM MY PEOPLE. WE'RE ARTISTS, YOU SEE. I WAS WANDERING THE GALAXY LOOKING FOR INSPIRATION, ENDED UP HERE.
"ALL THAT WAS LEFT WAS MY DISTRESS BEACON BUT NOT THE MEANS TO POWER IT.
"I HELPED DESIGN THE ORIEL SPECIFICALLY TO CREATE A RESONANCE MATRIX TO FUNNEL PSYCHIC ENERGY."
I THRIVED ON THE ADULATION, THE GLAMOUR OF BEING AN ARTIST HERE. IT WAS WONDERFUL. BUT...
...I JUST WANTED TO GO HOME. CAN YOU UNDERSTAND?
MADE A REAL SONG AND DANCE ABOUT IT, THOUGH, DIDN'T YOU?
OKAY, PAL. LET'S SEE WHAT WE CAN DO...
... BEFORE YOUR ADORING PUBLIC CATCHES UP WITH YOU!
C'MON. THIS WAY TO THE BLUE BOX EXPRESS!
BUT IT'S LARGER --
YEAH, YOU GET USED TO IT, TRUST ME!
POLICE BOX
VWORP VWORP
MY HOME...
BOX


IT'S ALL GONE...
LOOKS LIKE IT'S BEEN THIS WAY FOR A LONG TIME. I'M SORRY, CAZKELF.
BUT WHAT HAPPENED?
WAR? NATURAL DISASTER? CAN'T TELL.
BUT THEY'RE ALL GONE... MY WORLD, MY HOPE...
I KNOW WHAT YOU'RE GOING THROUGH, BELIEVE ME. I'M THE LAST OF MY PEOPLE TOO.
BUT... HOW DO YOU COPE? HOW DO YOU CARRY ON?
IT'S NOT EASY. YOU HAVE TO FIND A PURPOSE... A MEANING TO YOUR LIFE.
HE HELPS PEOPLE. DOES ALL KINDS OF CRAZY STUFF. HE NEVER STOPS.
I'M NO ADVENTURER, NO SHINING KNIGHT -- JUST A PERFORMANCE ARTIST.
TAKE ME BACK, DOCTOR. THERE'S NOTHING FOR ME HERE. I MUST FACE THE CONSEQUENCES OF MY ACTIONS BACK ON EARTH...
VWORP VWORP
BRAVO!
HA! THEY THOUGHT IT WAS WHAT HE'D PROMISED -- PERFORMANCE ART! WELL, GO ON THEN, CAZKELF. YOUR PUBLIC AWAITS...
MAGNIFICENT!
A MASTERPIECE!
THAT'S WHAT YOU CAN DO -- WHAT YOU'VE ALWAYS DONE -- DELIGHT AND AMAZE!
AN HONOUR TO BE PART OF SOMETHING SO TRANSCENDENT!
DO WHAT?
MY PEOPLE! MY... MY FRIENDS! YOU HUMBLE ME WITH YOUR PRAISE!
OH, MY NEXT EVENT WILL CROWN EVEN THIS! IT SHALL BE A MEMORIAL TO A LOST RACE...
A CHALLENGE CAZKELF THE TRANSCENDENT WILL EMBRACE!
OKAY, ROSE, YOU'VE HAD YOUR PEACE AND QUIET! WHERE TO NOW THEN?
WELL, I WAS THINKING -- PARC ASTERIX HAS GOT SOME BRILLIANT RIDES, Y'KNOW...
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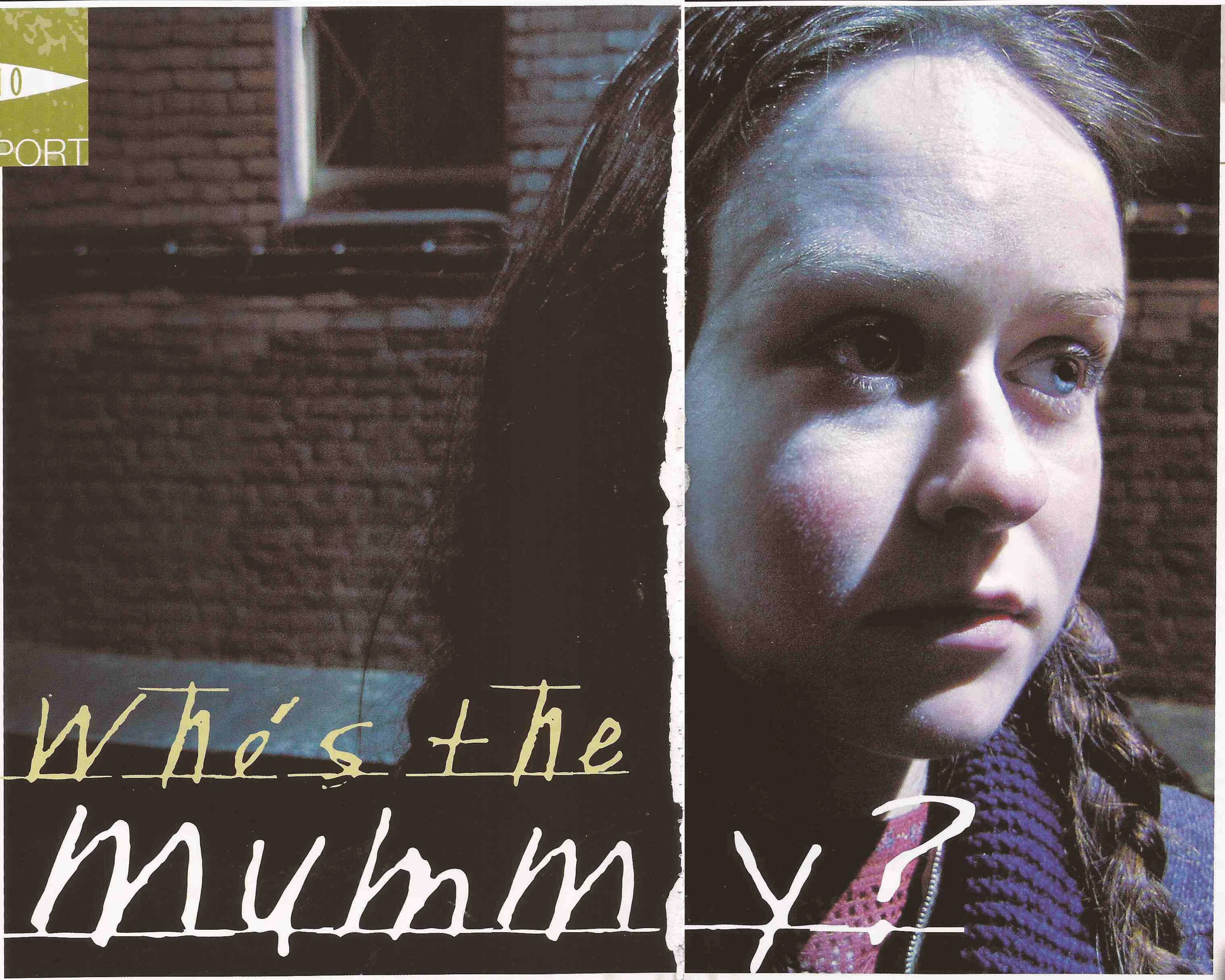
Who's the mummy?

Benjamin Cook speaks to actress **Florence Hoath** and director **James Hawes** on set for *The Empty Child*...



IT'S ALL KICKING OFF IN MR Lloyd's dining room. Careless talk costs lives and all that, but apparently – and this isn't for repeating – Mr Lloyd has been 'dancing' with the butcher. Straight up, he has! I'm not sure if it's Marxism in action or a West End musical. Meat, everywhere...

"Okay, are we ready to go for a take?" asks James Hawes, the director in charge of this episode, *The Doctor Dances*, and the one before it, *The Empty Child*. This is the scene where Nancy, cornered by Mr Lloyd, turns the tables and makes him squirm. Then she makes her demands...

"Oh look," smiles Nancy, played by the brilliant Florence Hoath, "*there's* the sweat on your brow."

Mr Lloyd is left speechless. And sweaty. Once it's in the can, Florence reviews the situation. "What happens is, during the air raids, when all the families go out to their little shelters in their gardens, leaving their meals on the table, Nancy goes in and raids all the cupboards, takes the food, stashes it somewhere, and feeds all the orphan kids in the area," she tells me. "So she's a bit of a caring character, Nancy. She's also quite tough. She has to be tough, cos obviously – did you see us filming just now? That's the scene where she's caught taking food, but she gives Mr Lloyd a good old go. Oh, it's great. It's brilliant," she laughs. "I have some really lovely scenes."

The next one to be filmed is from *The Empty Child* (who said these things are shot in order?), where Nancy discovers the table laden with food. The camera crew crowds into the kitchen so that they can get a good angle on Florence – they call her 'Flo' – in the hallway.

"Thank you," calls James, after the take. "Everyone happy?"

"I'm happy!" shouts Ernie, the director of photography, from somewhere behind the set. But then he remembers: the crew forgot that there's a blackout. So they shoot the scene again, this time dimming the lights.

Afterwards, the urchin kids take their places for a rehearsal of the next scene – Nancy starting to carve the roast. James walks from one child to the other, making sure they're sitting comfortably. The food on the table is real so that they can properly tuck in.

"It says in the script," he says, turning to Florence, "that Nancy picks up the carving knife and starts cutting expertly..."

"Oh," says Florence, staring apprehensively at the roast. "Okay, I'll try my best."

When the cameras roll, she gives the roast a right pummelling. Between takes, a member of the crew adds a smoke-like substance to the roast to make it look as if it's steaming hot and not, in fact, as cold as sin.

"I sometimes get nervous before a take," Florence tells me later, "especially if you've lots of lines, or if it's a complicated scene – carving a roast and remembering your lines! Remembering everything, that's the tough bit."

Instead of blocking their every action, James allows the kids some leeway. "First of all," he tells them, "I'm going to ask you just to come in and see what happens naturally. You're hungry street urchins – whatcha gonna do about it?"

ON THE TAKE, JAMES IS PLEASED. "Right, that's good," he says, "we'll go with that." He adds that they should go for the food but not actually eat it, because they'd know that Nancy will tell them to wait. "You're trying to behave," James reminds them.

"The key thing with kids," he tells me when we catch up a few months later, "is to invest the time in the casting. We did that not just with the speaking parts but with all of the 'supporting cast'. We needed kids who'd have the confidence and the willingness to get involved in every detail of the story. You don't want to direct kids too much; you want to give them an idea of the story of each scene and the world that they're inhabiting and, if you make it real enough, they'll go with it. But sometimes that's hard – all the baggage of a filming day messes with their ability to make-believe. Then you have to work on them, rev them up, sometimes talk them through the beats of a scene. Of course, Flo is different – she's an adult actress playing an adult who's playing a kid, if you follow?! And she crafted a great performance. She had a real challenge: not only did she have to act younger than her years, but she had to acquire an East End accent. And she pulled it off fabulously. The scene where she's reunited with her son on the crash site must have had the audience sobbing."

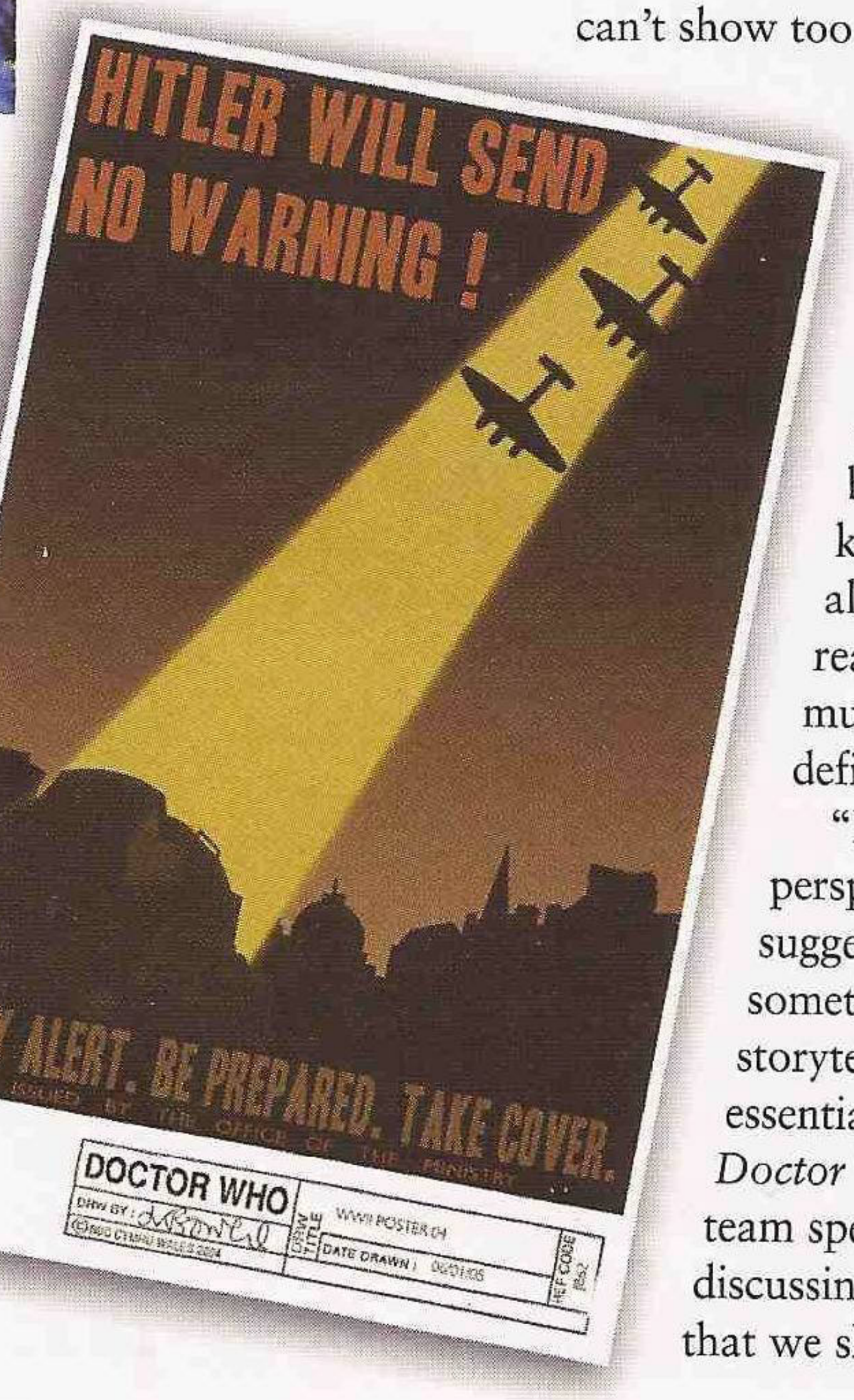
20-year-old Florence is already an acting veteran, having made her big-screen début at the age of seven in an adaptation of David Hare's *Secret Rapture*. Her other film credits include *The Governess*, *A Pin for the Butterfly*, *Innocent Lies*, and *Fairy Tale – A True Story*, in which she played Elsie, photographer of backyard fairies. Eighth Doctor actor Paul McGann played her father. Florence also appeared as the possessed child Flora in the 1995 CBS television adaptation of Henry James' *The Turn of the Screw*; and as Bess in BBC children's drama *The Demon Headmaster*. How aware of *Doctor Who* was she before playing Nancy?

▲ *Director James Hawes talks Florence Hoath (Nancy) through the dinner scene in* ***The Empty Child.***

◀ *Are you my mummy? Nancy has to make a life-changing decision, and tell the truth...*

▼ *One of the frighteningly authentic-looking World War Two posters created by the art department at BBC Wales.*

"Not at all," she admits. "It was a bit before my time. I know *of* it, obviously, but I didn't watch it when I was younger or anything. Although, Sylvester McCoy is a family friend. He's a friend of my mum's. He came over the other day and was saying, 'Oh my God, it's so bizarre that you're going to be in it.' He gave me a little bit of info about it all, because I wasn't really sure what to expect. Obviously, I'd heard about the Daleks and the TARDIS and all that, but I wasn't expecting it to be so scary. I thought *Doctor Who* was aliens and weird things like that, but I understand now why people were actually quite scared of it. I mean, kids today aren't scared so easily, but I think it'll definitely still have an effect. There's only so much violence they can show, because it's on at seven o'clock, so they can't show too much blood or anything. I can't say much about the other episodes, cos I don't know, but this one has a kid in it with a gasmask and it's weird because it's *real*, you know? It's not an alien or whatever: it's a real child calling for its mummy. It's quite eerie, definitely."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DOCTOR WHO
DATE DRAWN

"Let's get some perspective on this," suggests James. "Scary is something that's part of storytelling, and it's an essential ingredient of *Doctor Who*. The production team spends a lot of time discussing what the lines are that we should stretch or ▶

▲ *Captain Jack (John Barrowman) meets the Doctor (Christopher Eccleston), though Rose (Billie Piper) hasn't been entirely truthful about his name...*

"John Barrowman was given a nightmare first day – five pages against a greenscreen!"

◀ keep within, and there is clear direction from the Editorial Policy Unit at the BBC, so we take it very seriously. But, in the end, fear is an emotion. And these episodes would be failing utterly – nobody would be watching them – if we didn't create emotional response in our audience. *The Doctor Dances* was a case in point – people laughed, hid and then cried as the resolution unfolded. That's a successful bit of storytelling."

"I had to do a scene the other day, continues Florence, "with the whole kind of tears thing. It's good to do. I really enjoy doing those scenes, cos you can really get your teeth into them. It's good to see another side of Nancy as well. It's nice to see that she's a mum and she wants her boy. She loves him."

How do you find the tears in the crying scenes?

"I guess I have a little bit of help with the tear stick," she laughs, referring to the product in a lipstick container that contains menthol to produce real tears. "At the end of the day," she says, "tears aren't really what it's about: it's about the emotion behind them. I guess you just have to, as much as you can, put yourself in the character's position. It was the Second World War – immense fear of what's going to happen next, not knowing day-to-day where you're going to get your next meal from. And James,

the director, is great – he's always giving you hints and tips. If you feel like you're getting slightly out of touch with what's going on, he'll bring you back down and say, 'Imagine, just imagine, this little child, this is your baby, you want to smell him, you want to hug him...' James is really good in that way."

"A DIRECTOR HAS TO EARN THE respect of every actor he works with," states James, "and gradually you establish a language, a shorthand for what the role and the script demands. Especially with a two-parter, you need to plan a shape to the emotional journey for each character, and the actors do seek advice on how big, how strong to go with a given scene. But you also have to remember that no one knows, for example, Chris Eccleston's Doctor Who as well as Chris Eccleston does – and sometimes you must just let them feel it. It is knackering – long, long days and vast reams of words to learn – but mostly they're having fun."

How has James found working with the regulars?

▼ *A touching reunion in* ***The Doctor Dances.***

Carry on Sergeant...

Photos © Leighton Haberfield

"SILENCE ON SET PLEASE. TURNING, SOUND running. Going for a take, and *Action*!"

I watch closely as Christopher Eccleston leaps into action and runs towards the crashed space capsule. It's Wednesday 26 January 2005 and I'm on location for Episode 10 of the new series of *Doctor Who*. I can still hardly believe that I'm watching my favourite programme being filmed. Unfortunately, I'm witnessing the end of the episode, so when it goes out I'll know what to expect. But this is a small price to pay for the privilege of being *in* the new show.

I'm a background artist – an extra to the uninitiated! – playing a soldier in *The Empty Child* and *The Doctor Dances*. I have now been here for four nights in a row, gradually getting used to the stop-start way that filming is done. Several takes are done until the director, James Hawes, is satisfied. The biggest problem is that there's an awful lot of noise from a neighbouring housing estate which frequently interrupts the filming.

At one point earlier in the evening Chris had a long and difficult piece of dialogue to deliver. He had managed it perfectly in rehearsal, and then struggled on the first take. On the next he got it spot on. I was so pleased for him and could see the relief in his face. Then the bad news: sound had picked up a car going past right at the end of his speech and drowned out his last two words!

"Once again please, Chris," said James. And he did it again, word perfect. Brilliant, I thought.

"Well that was crap! Can I do it again?" Chris grinned. Oh. Well, shows what I know!

So off we go for a cup of coffee and some biscuits – which are now a little damp as it has been drizzling all night. Well, what do you expect from Barry Island, South Wales in the middle of January at 1.30am?

Us soldiers are back on for the next scene of the night. We are filming with Nancy now, and I collect my Lee Enfield rifle from the armourer and he shows me how to cock it. Now it's my turn to have my five seconds of fame. Nancy is to creep into the landing site and set off the search lamps. At that point I have to run along the platform, point my gun at her, cock it and then aim it. She then turns to see two other soldiers running towards her. She turns back to me and then realises she has nowhere to go. Sounds simple doesn't it...?

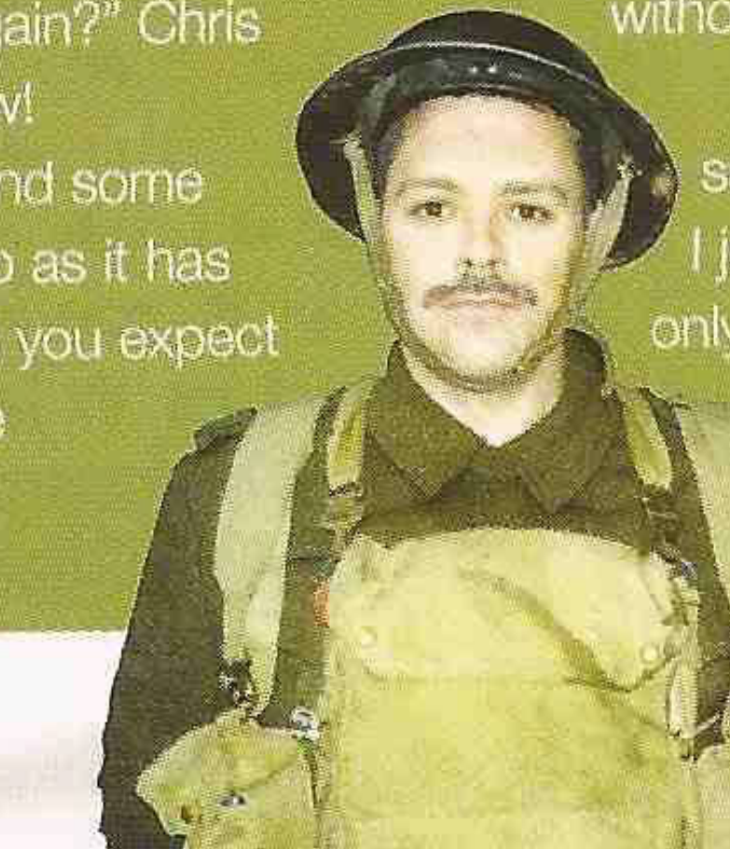
Well yours truly manages to run too fast, too soon, and so we have to reset. One of the crew draws an X on the platform where I have to stop.

Take two and I run on cue, stopping on my X mark, pointing my gun – only to be hit by Nigel another background artist, who has carried on running as he didn't have an X mark to stop at!

Take three and it's perfect. I then do a close-up to the camera. I perform the same sequence just without Nancy, as the camera is all on me.

"Cut! Thanks Leighton. Go and relax," says the first assistant director, so off I go. I just hope that scene is kept in as it's the only one in which you can see my face – the rest of the time I'm under a gas mask!

LEIGHTON HABERFIELD



"Chris is a great and experienced actor. Billie seems to thrive on the adventure in each script, and on the adventure of filmmaking. John [Barrowman] and Billie were given a nightmare first day together – they had to do a five-page scene against a green-screen set, dancing on top of a plywood fragment of Captain Jack's ship. Not fair on them, really, but the schedule cornered us. Somehow they did it, and did it fantastically. There's something about the pairing that just *works*, and they gave each other great energy during the shoot."

With Rose spending much of *The Empty Child* with Captain Jack, the Doctor is paired-up with a different co-star. "There's a really nice relationship between Chris and me in these episodes," says Florence. "He was saying that he doesn't often get a chance to build up a relationship with the guest characters, cos it's like he comes and goes – in fact, he's usually trying to kill them or something! I think there's a similarity between the Doctor and Nancy. There's a scene where he says, 'It's never nice being the only child left out in the cold.' It's a nice moment where they sort of realise, oh, maybe you're not as different to me as I thought. It's lovely. She can't quite work him out either – like, who is this man? Where is he from? He's mad! And Billie's lovely – I had a nice scene with her as well. Rose tells Nancy that this isn't the end of the world; I know it looks like it, but it's not. It's a great scene. These people who come from the future, wearing their funny clothes – she's a little bit perplexed by them."

Does James have a favourite scene?

"Ooh, tough one," he replies. "I love the scene with the kids round the table, and then when the Doctor and Nancy stand in the hallway as the child pushes his hand through the letterbox. I think that scene came together really well – performance, shooting, and all the design elements really brought the script alive. It's everything that I hoped for, that scene. And I love the exchanges in the storeroom in the next episode – there's great writing there, and the actors really made it sing. My favourite line? 'Rose, I'm trying to resonate concrete.' It's just so *Doctor Who*! Also, having Richard Wilson on board was a real thrill. I've admired him as an actor and director in the theatre as well as on screen. He agreed to do the show because he thought the script was so strong, and I thought the soul and gravitas he brought to Dr Constantine was fabulous. Perfect."

WHAT WAS JAMES' FIRST REACTION to Steven Moffat's scripts?

"I though they were utterly fantastic," he says. "At the first 'tone meeting', Russell T Davies came up with a word to be one of our guiding beats for these two episodes – 'romantic'. And I added 'iconic'. The idea was that we should give the audience a glowing, familiar representation of the period. Steven's scripts seemed to me to have exactly that balance of the terrifying and the laugh-out-loud funny that makes this series sing. But when, as a director, you're faced with 'lead actress flies through war-time London, surrounded by the Luftwaffe, hanging from a barrage balloon', then you think to yourself, 'how on earth are we going to do this? Are they mad? Can we even vaguely afford it?'

"This series has been massively ambitious," he continues, "but that's fantastic. That ambition is making it stand out from anything else on British TV. This is adventure and action and emotion on a huge scale. That's the biggest challenge – we're working on a TV budget and a TV schedule, but we have to satisfy an audience who are familiar with everything that feature films can give them. You have to manage your resources, and you have to do it with utter belief and commitment – this is 'grab it and shag it' TV. You have to understand and believe the world that the scripts take you to, and then you have a chance of making it breathe for the audience."

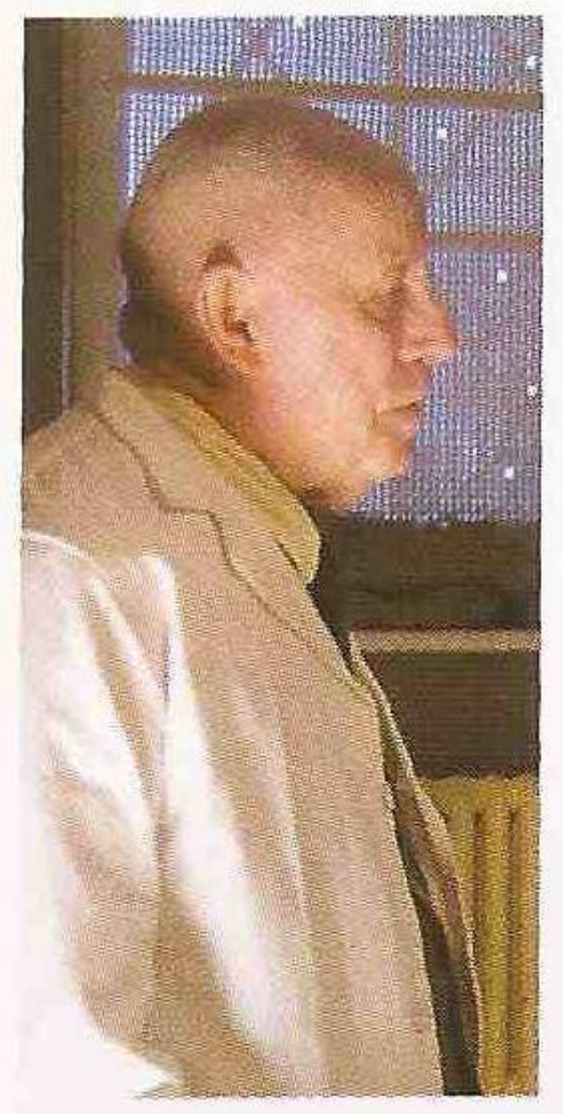
And the toughest day's filming? Barry Island, of course!

"There was nothing in the shoot to match that," admits James. "We needed somewhere to be the wasteland where the Chula ship crashed, so we chose an old steam railway station, because it had 'period' written all over it and gave us a structure, a grammar to an otherwise 'empty' location. But these were massive scenes, with large numbers of extras in gasmasks, complicated CGI to plan for, and large-scale physical effects – exploding German bombs, *etcetera*. Getting through that big night on Barry Island when we had to achieve it all, and watching the results back on the monitor, was immense. And a relief! The team – every actor, every art department, every crewmember – really came together that night. That's filmmaking at its best."

"You have to really imagine that it's actually all going on around you," laughs Florence, "but it's hard to take people seriously when they're wearing gasmasks and walking around like zombies! It's actually quite funny, really. A lot of the stuff has been night shoots – finishing at three in the morning. It's strange sort of waking up at one in the afternoon and having to leave for work at two. It's a bit off. You don't really get to do anything with your day or evening. No, it's all right though. I've never been to Cardiff before, so I'm trying to fit in some sight-seeing on my days off." ▶

▲ *"Everybody lives, Rose! Just this once, everybody lives!"*

▼ *Below: Richard Wilson providing "soul and gravitas" as Dr Constantine.*



▼ *Bottom: The Doctor tries a spot of sketching...*

▲ Preparing a gasmask person.

► James Hawes leads a sing-a-long. Possibly...

▼ Two Londoners, sixty years apart, unite to save the world.

▼ Bottom: The inmates of Albion Hospital begin to stir. "Mummy...?"

◄ What has most surprised James about working on the show?

"I think it has to be the scale of its success," he says, "and the strength of the reaction to it. I certainly have very powerful memories of watching *Doctor Who* as a kid, but I can't claim to have been a fanatic. I have images in my head, particularly of the Doctor facing dinosaurs in London, of UNIT, and – of course – the Daleks. It was something I watched with family and friends as a regular appointment. But I was scared for this new series – even with the brilliance of Russell at the helm, people had such enormous preconceptions of what it should be like. Then again, there was a young audience who might not have bought into it at all. As it turns out, I've had people getting in touch who I haven't spoken to in years, just to tell me how excited their kids are, or how amazing they think the show is. I'm astonished at how immediately it's re-entered the broader culture of the nation – being mimicked and echoed and referred to. I think it's a triumph for the original concept; I think it's a triumph for Russell's creative direction, and I think it's a triumph for everyone who's worked on it."

"The challenge for Series Two is to keep the feel of the show, yet make it fresh."

BACK ON SET IN MR LLOYD'S living room, the final scene to be shot today is Nancy hurrying the kids out the room, having spotted the 'empty' child at the window. "At this moment," James tells the kids, "all of you are scared stupid." Nonetheless, he wants one of them to be the greediest. "How about you?" he says, pointing at a small, cheeky-looking lad. "Just before you go, grab one last handful of food," James tells him, smiling.

After each take, we hear the familiar refrain – "Okay, reset everybody. Going once more, please," – and the kids all traipse back in. Before the final take, James tells the littlest girl not to run out as hurriedly as the others. "It's because you're so frightened," he explains. "You want to make sure that Nancy's there beside you."

Florence herself says that she can't remember a time when she didn't want to act. "I've been doing it since I was about eight, so I guess it's all I've ever really known," she considers. "It doesn't really seem that strange to me. I think if I was coming on a set for the first time, I'd think, 'whoa, this is a bit weird', but it's just the way I grew up."

Where would she like to go from here? What ambitions does she have?

"Gosh, I'm just happy as long as I'm working," she exclaims. "I love doing film and TV. I haven't really done any theatre work, so I don't know what that's like. From what I hear, it's very different. But I enjoy acting so much, I'm happy doing anything. Obviously it's nice when you get something like this, which is a really good script and so exciting to do. I've heard so much about it – it's really high-profile. But then you get great things through the post, like student films or something, and if it's a really great script, you're going to do it just because it's fun."

If the opportunity came along, would Florence like to do *Doctor Who* again?

"Yeah, I'd love to," she grins. "Yeah, bring me back any time."

Of course, James is definitely coming back – to oversee the Christmas Special and some of the next series. At the time of our interview, he's only read two of his scripts. "I'm directing the Christmas Special," he confirms, "and then the lead episode for Series Two, plus one other. Two of those are Russell scripts; the other is by Toby Whithouse. I think the greatest challenge we face in Series Two is not to change too much that's been so successful in Series One, and yet keep it as scintillating and fresh. The vast majority of viewers think this series has worked – so don't fix it. We need to study the things that have worked best and build on them, give ourselves more resources and time to concentrate on them. And, obviously, we have to graft the new Doctor into the mix – but I think that's less of a challenge and more of an advantage. It'll immediately deliver a new dynamic and an anticipation in the audience."

Go on, James, give us a few more hints about the Christmas Special.

"It's just gigantic," he says, beaming. "It'll have viewers open-mouthed, their turkey slipping onto the tabletop un-chewed as they watch in amazement! Presents will go unopened. Drink will go un-drunk. And all the questions people have been asking about who the Doctor is, how he'll dress, how he'll behave, how Rose will react to him, will be answered in the most unexpected ways. Be prepared to be staggered." ■

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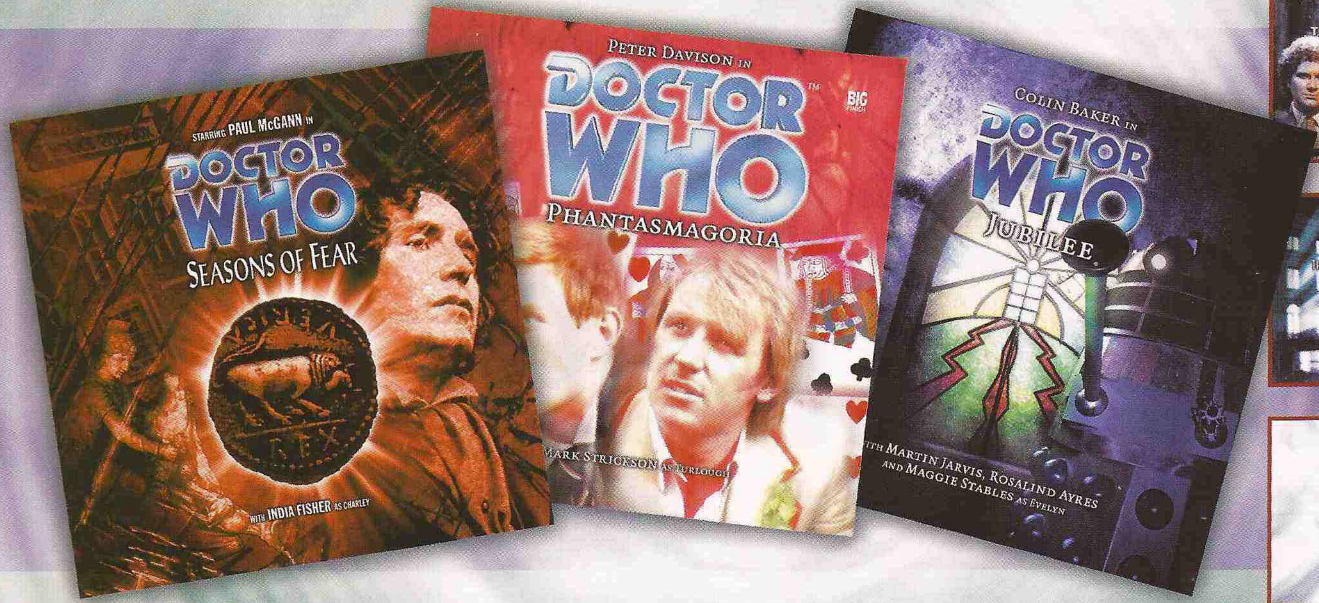
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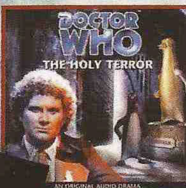
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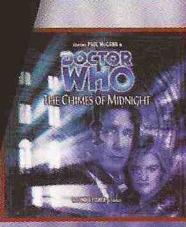
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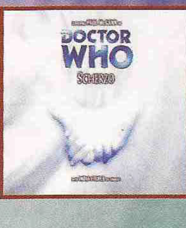
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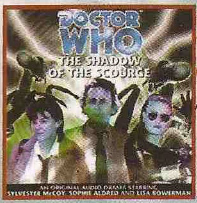
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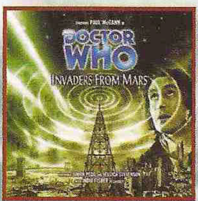
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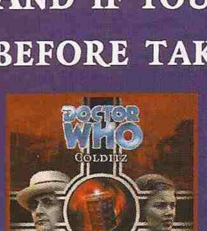
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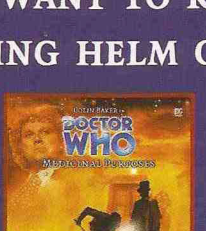
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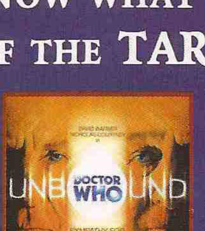
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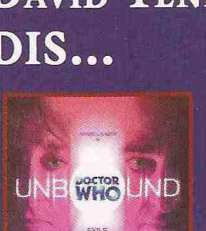
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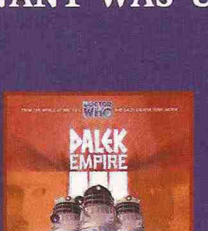
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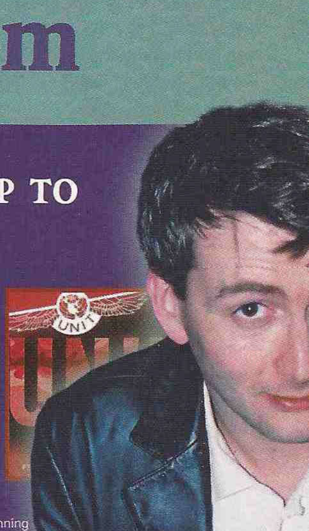

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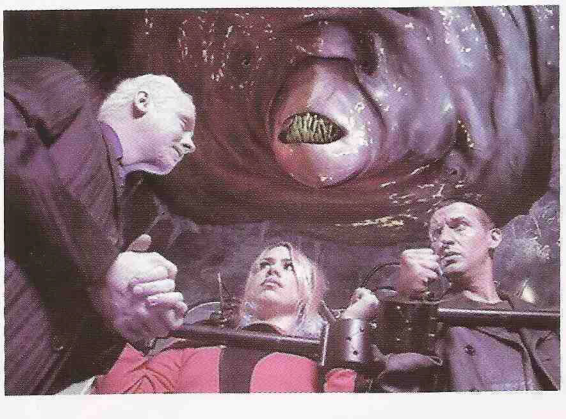
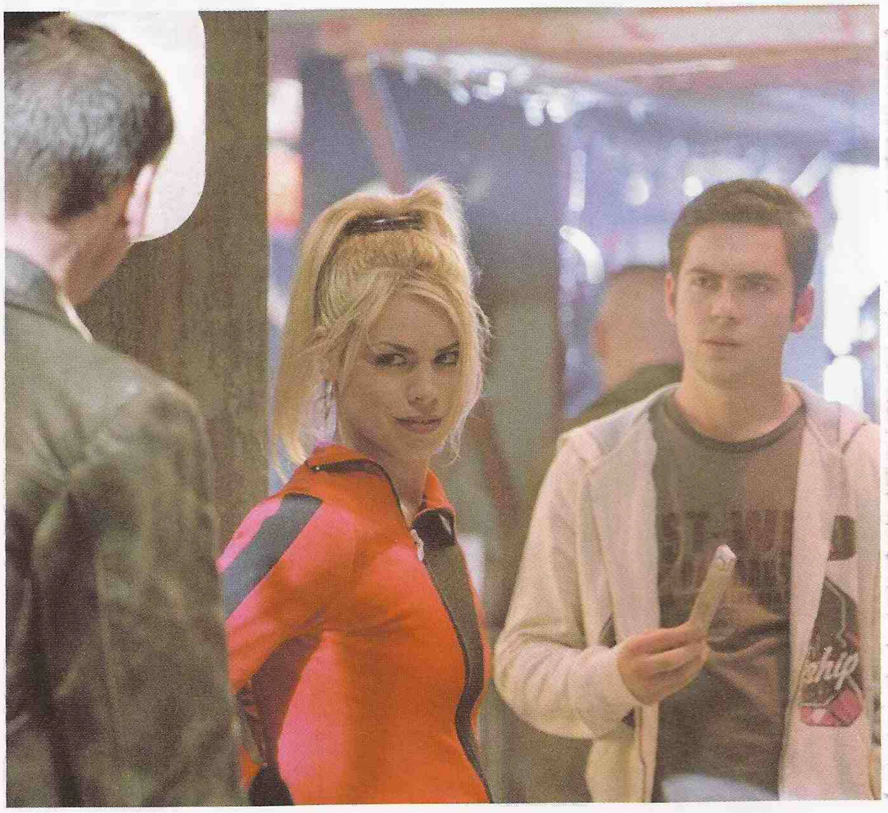




THE LONG GAME

Series 1, Episode 7 | **WRITER** Russell T Davies | **DIRECTOR** Briant Grant
BROADCAST Saturday 7 May 2005, 19.00, BBC One

WELL, THE NEW *WHO* HAD TO COME DOWN OFF ITS high some time, and this episode was very definitely when it happened. From the script to the production design, nothing about *The Long Game* quite cohered. Not that it was without merit – in fact there was plenty of incidental enjoyment to be had along the way – but it was the first episode I watched which didn't make me want to rewind it as soon as it finished to watch it all over again.

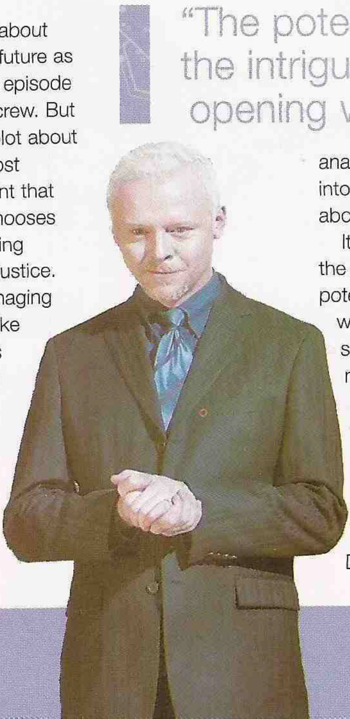
But before getting on to what was wrong, let's talk about what was right: Adam. I had severe doubts about his future as a companion when he was introduced in the previous episode – I simply couldn't see what he'd add to the TARDIS crew. But Russell T Davies wrong-footed me brilliantly. The subplot about his betrayal of the Doctor and Rose was by far the most enjoyable part of the episode, and made explicit a point that had only been implicit before – that the Doctor only chooses the best to travel with him. Even the *Scooby Doo* ending worked, groan-worthy as it was was – perfect poetic justice. Bruno Langley's performance helped enormously, managing to be both irritating and endearing at the same time, like Adric gone right. Ironically, although his departure was the ideal way to resolve his story, I was left wanting to see more of him.

In fact, the performances throughout the episode were generally strong, although some of the time it felt as if they were having to work against the material rather than with it. Simon Pegg in particular had a charisma and energy which couldn't be dampened by playing a part with fewer than the conventional number of dimensions. If the Editor had been what it seemed like he was intended to be – a fun, over-the-top pastiche of the Andrew Neills of this world – instead of little more than a mouthpiece for yet another CGI alien that couldn't talk for itself, Pegg would have had a ball with the part. As it was, he still oozed a sleazy sort of charm, and his quirky line readings added texture to a flatly-written part. Christine Adams was sparky as Cathica, but her arc through the episode from hard-nosed journo to heroic crusader felt sketched in rather than fully developed. Suki was a potentially more interesting character – I would have liked to hear more about her anarchist freedom fighting – but unfortunately she was turned into a zombie before we could learn anything very substantial about her.

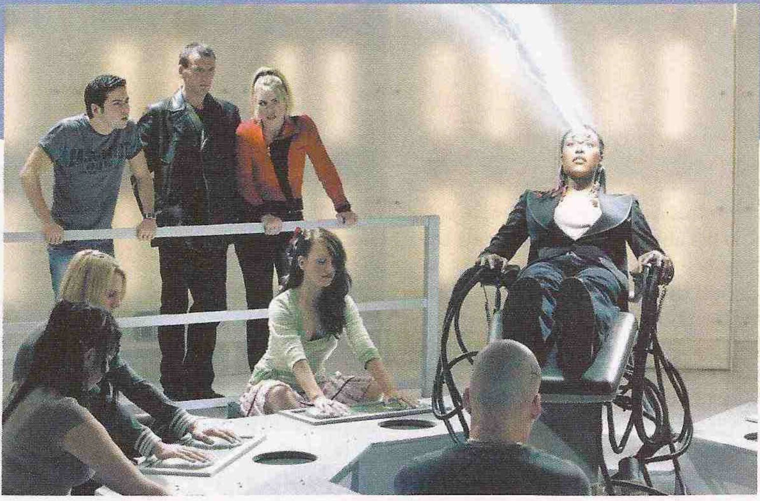
> "The potential was certainly there, but the intriguing concepts set up in the opening were never fully developed."

▲ The Doctor, Rose and Adam, up to all sorts of life-threatening japes aboard Satellite Five.

▼ Simon Pegg's Editor – sleazy charm on display!



It wasn't just half-realised roles that were the problem – the episode was also rife with half-realised ideas. The potential was certainly there, but the intriguing concepts which were set up in the opening – streaming information straight through people's brains, an Earth Empire that rules a million worlds, the strange absence of aliens from the supposedly multi-species Satellite Five – were never satisfactorily developed. Tell, not show, seemed to be this episode's credo. And how excited can you get about a story in which the major threat is that, if left unchecked, a non-speaking blobby alien will continue to manipulate the news of the far future for never fully explained reasons. Doesn't exactly make the blood run cold, does it?



Especially not coming, as it did, after the beautifully visceral simplicity of *Dalek*.

Then there was the production design. After evoking the far future so brilliantly in *The End of the World*, it was somewhat surprising to see the show doing it so badly here. The look of the episode was – for the first time – reminiscent of some of the later episodes of the old series: unimaginative and weirdly contemporary costumes, sets that looked like they'd been recycled from kids' TV shows of the 1970s, extras from central casting wandering around drinking out of plastic cups and eating space burgers. Then we heard the big clue to what was going on, that human development had been held back, and for a moment I thought it all might have been a very clever double-bluff – that the setting was *supposed* to look not-really-very-futuristic-at-all. But no. Human development had been held back by a grand total of 91 years out of 200-odd thousand. How could the Doctor tell? It's not as if things seemed to have changed very much in the preceding 197,904 years!

THERE'S BEEN A TREND THROUGHOUT THESE EPISODES to take the resolution of the story out of the hands of the Doctor, usually by either locking him in a room or tying him to something. Now and again, it's made a refreshing change – especially when it's been Rose who rescues him, proving her credentials as an equal rather than a sidekick. But when, as here, it was a new and frankly not terribly interesting character who did the rescuing, and when it happens in more than half the episodes, it begins to jar. The Doctor is, after all, the hero of the show, and I'd like to see him displaying his heroic credentials a little more often. In this episode, even Rose ended up being sidelined. There was a wonderfully tense sequence early on in which the mysterious five hundredth floor was explored. But because the person doing the exploring was Suki rather than Rose, it lost a lot of its power.

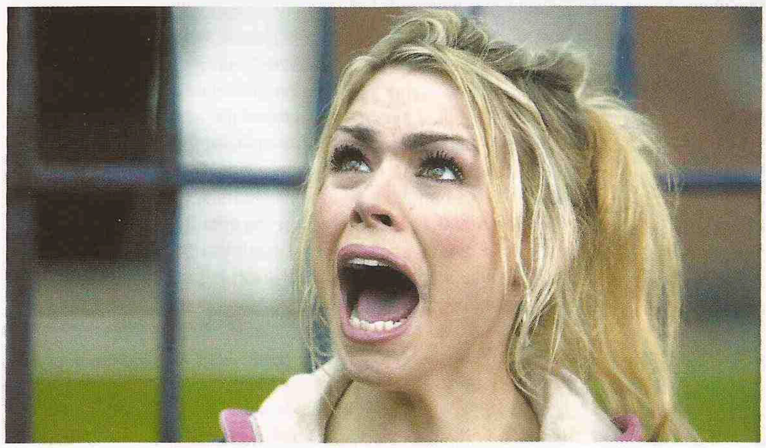
▲ *They're all beaming out news or something. But we never see it, or learn how it works.*

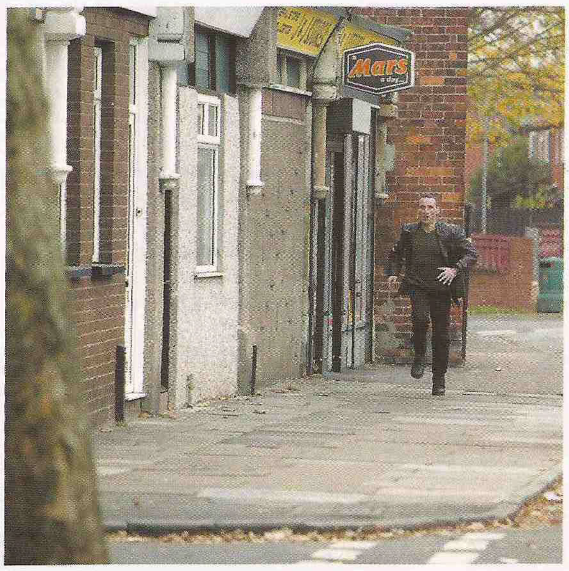
▼ *Lovely Suki. But she ain't Rose...*

It wasn't all bad, though. The script was Davies' weakest, but it still had moments of genius. The revelation of the Jagrafess hanging from the ceiling was suitably creepy; the entire sequence in which Adam was fitted with his implant was both laugh-out-loud funny and seriously disturbing (with a pitch-perfect turn by Tamsin Greig into the bargain), and the lovely opening sequence in which the Doctor gave Rose the information she needed to impress Adam were all hugely enjoyable. And, of course, the Doctor and Rose's relationship remained as appealing as ever, brought into sharp relief by spare-limb Adam.

So really, if the episode was disappointing, it was only because it was just good enough to show us how much better it might have been.

REBECCA LEVENE





FATHER'S DAY

Series 1, Episode 8 | **WRITER** Paul Cornell | **DIRECTOR** Joe Ahearne
BROADCAST Saturday 14 May 2005, 19.00, BBC One

▲ *Rose catches her first sight of the horrific Reapers.*

▶ *The Doctor hopes he'll get to the church on time!*

IS IT POSSIBLE TO LOVE AN EPISODE BUT ALSO HOPE there won't be any more like it in the series? Having now seen *Father's Day*, I'd have to say the answer is yes. This was a story that could only be told once Russell T Davies had set up a very different sort of template for the new *Doctor Who*, and it worked in contrast to all those lighter, jollier episodes – a shadow that helped to define the light.

Billie Piper was as excellent as I've come to expect, tearing into the meatiest material she's been given. But – paradoxically, for a story in which he was entirely absent from the climax – in many ways this was Eccleston's show. It was his quietest performance yet, and all the more powerful for it. His relationship with Rose was treated slightly differently than it had been in previous episodes, less latently sexual and more... well, fatherly – made beautifully explicit in the moment when his face-cupping gesture to Rose mirrors her own father's. When he reached to take Rose's hand as she watched her father die, it was such a touching moment that I almost wished that this had been the first time the Doctor had ever held her hand. Their physical intimacy has been such a freely spent currency throughout the series that it's in danger of being devalued; here, it was worth its dramatic weight in gold. ▶

▲ *Top: A happy day for Jackie and Pete – but it's all downhill from there. Above: A Reaper wreaks havoc in London.*

◀ In fact, the performances were uniformly brilliant. It was as if, in the absence of space stations and rubber-suited monsters, everyone felt free to give the kind of naturalistic performance Davies' new version of the show is crying out for – but hasn't always been blessed with. Jackie toned down the tics which have previously made her an amusing but sometimes slightly heightened character, and managed to convince us that she was 18 years younger despite make-up that couldn't entirely disguise her real age. Shaun Dingwall as Rose's father could have gone overboard with a script that painted him as a loveable buffoon, but instead played the whole thing with an admirable subtlety which made Pete totally believable. The moment when he asked Rose about her own future and we could see the realisation of what she *wasn't* telling him in his eyes was one of the most delicately acted in the series to date.

Despite the fact that they didn't actually do very much, the Reapers were surprisingly frightening. There was something about the way they seemed to tear into the flesh of the people they were attacking which was almost stomach-churning. And the moment when one of their shadows passed across the stained glass window of the church was beautiful and creepy. Of course, it was never made entirely clear what they were – time-wound bacteria were mentioned, but they seemed to act more like white blood cells, sterilising the wound – and while we were told that they'd already killed almost everyone in the world, we weren't shown even a single shot to demonstrate this. It gave the episode a closed-in, stagey feel, but that actually worked in its favour.

In many ways, *Father's Day* was a play. It had the perfect structural circularity of a piece of theatre, inexorably spiralling back round to its own beginning. And at its heart it was a passion play, the story of someone who sacrifices himself to save other people, not an adventure story at all. Seen in the that light, the church setting was perfectly appropriate. When Rose, for the third time, watched her father die, and this time she went to be with him, I cried – and I'm the sort of person who can sit stony-faced through *ET*, so that's really saying something! More than anything else, it was a story only Paul Cornell could have written, and while the uniqueness of his voice might have jarred elsewhere in the series, here it struck exactly the right note.

Which is not to say that I enjoyed every second of it. The beginning – the two Doctors and two Roses watching the accident – used the format of the show brilliantly to tell a story which had never been told within *Doctor Who* before. The appearance of the creatures, Jackie's assumption that Rose was one of her father's fancy men, the first appearance of the monsters – I couldn't take my eyes of the screen for the first 20 minutes. After that, though, the linearity of the story began to tell, and at times it started to drag a little. Occasionally, too, the real sentiment tipped over into sentimentality. The little speech that Stuart and Sarah gave about the time they first met was wonderful, but I wasn't too sure about the Doctor's response to it – it was a softer side to him which didn't feel entirely in keeping with what had been established in the series before.

> "When Rose, for the third time, watched her father die, I cried. And I can sit stony-faced through *ET*!"

POLICE PUBLIC CALL BOX
15

▼ *Smaller on the inside – something has gone wrong with time...*

I didn't really buy the moment that led to the Doctor's 'death', either, even though the death itself was a great shocker. He'd warned Rose so sternly about not touching her younger self, it seemed unlikely that she'd have forgotten it already. And, it has to be said, the explanation for what exactly the flying creatures were doing was a little on the perfunctory side. They were a plot mechanism, a means to an end, and Cornell could perhaps have made a bit more of an effort to disguise that. Not to mention the whole question of why the Doctor hates to change our past but has no qualms about changing the future, merrily waltzing around saving people who wouldn't have been saved if he hadn't turned up. Unless it's all predestined, and the Doctor... but that way madness lies. Actually, I begin to see why Cornell left the explanation so brief!

The best thing about the episode – and I don't mean this in any way ironically – was the ending. Usually when you're enjoying something you don't want it to finish, but in this case there was something so satisfyingly right about the resolution, clicking into place like the last piece of a jigsaw, that I was happy to breathe a sigh of contentment and enjoy the preview for next week. *Doctor Who* couldn't always be like this, but I find myself very glad that, at least once, it was.

REBECCA LEVENE

DOCTOR·WHO

THE 2005 SEASON SURVEY

Way back in **DWM** 156, we asked you for your votes on the 26th series of *Doctor Who*. We didn't realise we'd have to wait so long to ask again...

We want to know your opinions of the new series starring Christopher Eccleston and Billie Piper. What was your favourite story? Who was the best guest star? Which monster scared you the most?

As an added incentive, five randomly-selected voters will receive one of five sets of *Doctor Who: Volume 1* and *Volume 2* on DVD, which are currently on general release from BBC DVD priced £15.99 each. The closing date for all votes is 1 September 2005.

This is set to be the biggest survey *anywhere* about the new series, so make your opinion count!

BEST STORY

Please assign each of the stories below a number from 1 to 10, with 10 meaning "Absolutely perfect! I adored it!" and 1 meaning "Completely dreadful! I'll never watch it again!" For the purposes of this poll, **DWM** is treating the two-part stories as one single story, so please **DON'T** assign different marks to each half of the two-parters. After all, there was no problem in the old days, was there? You don't have to vote for every story if you didn't see them all (but why would you have missed any of them? Tsk!). And do try to be sensible and not give everything 10s or 1s, eh? Any deviation from these instructions will see your entry fed to the Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe.

☐ **ROSE** by Russell T Davies

☐ **THE END OF THE WORLD** by Russell T Davies

☐ **THE UNQUIET DEAD** by Mark Gatiss

☐ **ALIENS OF LONDON/WORLD WAR THREE** by Russell T Davies

☐ **DALEK** by Robert Shearman

☐ **THE LONG GAME** by Russell T Davies

☐ **FATHER'S DAY** by Paul Cornell

☐ **THE EMPTY CHILD/THE DOCTOR DANCES** by Steven Moffat

☐ **BOOM TOWN** by Russell T Davies

☐ **BAD WOLF/THE PARTING OF THE WAYS** by Russell T Davies

BEST WRITER

Please choose **ONE** from: **Russell T Davies**; **Mark Gatiss**; **Robert Shearman**; **Paul Cornell**; **Steven Moffat**.

BEST DIRECTOR

Please choose **ONE** from: **Keith Boak** (*Rose*, *Aliens of London*, *World War Three*); **Euros Lyn** (*The End of the World*, *The Unquiet Dead*); **Joe Ahearne** (*Dalek*, *Father's Day*, *Boom Town*, *Bad Wolf*, *The Parting of the Ways*); **Brian Grant** (*The Long Game*); **James Hawes** (*The Empty Child*, *The Doctor Dances*).

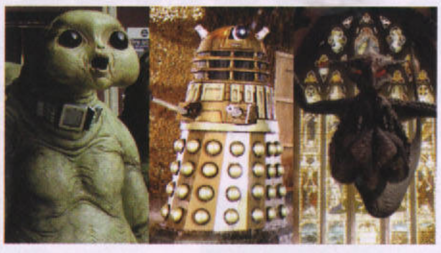
BEST GUEST STAR

We've divided this section into two categories by gender. Anyone who appeared in this series is eligible, apart from Christopher Eccleston and Billie Piper. Please pick **ONE** actor and **ONE** actress only. We haven't room to list everyone who appeared, but here are a few reminders:

ACTORS Noel Clarke (Mickey); Mark Benton (Clive); Simon Day (Steward); Simon Callow (Charles Dickens); Alan David (Sneed); David Verrey (Joe Green); Rupert Vansittart (General Asquith); Nicholas Briggs (Dalek voice); Corey Johnson (Van Statten); Bruno Langley (Adam); Simon Pegg (The Editor); Shaun Dingwall (Pete Tyler); John Barrowman (Jack Harkness); Richard Wilson (Dr Constantine); Paterson Joseph (Rodrick)

ACTRESSES Camille Coduri (Jackie); Yasmin Bannerman (Jabe); Zoe Wanamaker (Cassandra); Eve Myles (Gwyneth); Annette Badland (Margaret Blaine); Penelope Wilton (Harriet Jones); Anna-Louise Plowman (Goddard); Christine Adams (Cathica); Anna Maxwell Martin (Suki); Florence Hoath (Nancy); Jo Joyner (Lynda Moss)

BEST MONSTER



Choose **ONE** monster from the following list: the Autons, the Nestene Consciousness, the Gelth, the Slitheen family, the Daleks, the Jagrafess, or the Reapers.

BEST VILLAIN

Choose **ONE** villain from the following list: Cassandra, Margaret Blaine, Joseph Green, Henry Van Statten, the Editor, or the Emperor Dalek.

BEST SPECIAL EFFECT

What was the best special effects sequence? The Slitheen ship crashing into Big Ben? The destruction of Earth? The Jagrafess? The German air-raid? The Dalek fleet? Tell us your favourite!

BEST MUSIC

Composer Murray Gold was responsible for all of the incidental music, but which individual episode showcased his best work?

GREATEST CONTRIBUTION

We'd like you to name the one individual who has impressed you most over the past 13 episodes, as an actor, writer, director, or in any other capacity. Christopher Eccleston? Billie Piper? Russell T Davies? Anyone can be nominated – it's up to you!

BEST CONFIDENTIAL

Which episode of BBC Three's *Doctor Who Confidential* series did you enjoy the most? (Please give episode number or title.)

OTHER QUESTIONS

What would you like to see more – or less – of next series? Feel free to elaborate on a separate piece of paper!

Finally, tell us if you liked, disliked or were undecided about...

	Like	Undecided	Dislike
THE NINTH DOCTOR	☐	☐	☐
ROSE	☐	☐	☐
THE TARDIS INTERIOR	☐	☐	☐
THE TITLE SEQUENCE	☐	☐	☐
THE THEME TUNE	☐	☐	☐
THE LOGO	☐	☐	☐
45-MINUTE EPISODES	☐	☐	☐
'NEXT TIME' TRAILERS	☐	☐	☐
TIMESLOT	☐	☐	☐

ABOUT YOU

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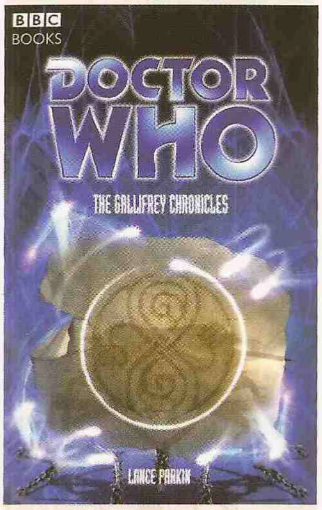
PREVIEWS OF ALL THE LATEST **DOCTOR WHO** AUDIO ADVENTURES, NOVELS AND DVDs...

BOOK



NOVEL BBC Books
RELEASED 6 June 2005
FEATURING The Eighth Doctor, Fitz Kreiner and Trix McMillan
ENEMY An exiled, amnesiac Time Lord...
SETTING All *over* the place

The Doctor's home planet of Gallifrey has been destroyed. The Time Lords are dead, their TARDISes annihilated. The man responsible has been tracked down and lured to Earth in the year 2005, where there will be no escape. But Earth has other problems – a myterious signal is being received, a second moon appears in the sky, and a primordial alien menace waits to be unleashed...

The stage is set for the ultimate confrontation – for justice to be done. The Doctor and his companions Fitz and Trix will meet their destiny. And this time, the Doctor isn't going to be able to save everyone...

The Gallifrey Chronicles

Written by LANCE PARKIN | Preview by DAVID DARLINGTON

"I THINK RUSSELL T DAVIES PUT it best in **DWM**," says novelist Lance Parkin. "*The Gallifrey Chronicles* wraps up the ongoing Eighth Doctor adventures, and moves aside for the new TV show. It doesn't end with the Ninth Doctor finding Wilson's body in the basement of a department store; you can see how to get to *Rose* from the end of *The Gallifrey Chronicles*, but I don't connect the dots. The thing I want to stress, though, is that if you've been following the books, this is it – the book that wraps up the ongoing story, confronts the biggest outstanding questions, then answers them. No ambiguity, no deferred ending." And was *The Gallifrey Chronicles* a 'shopping list' novel? Bring back Gallifrey, check; destroy it again, check; match up the books with the new TV series, check...?

"Oh, I didn't get a shopping list at all," Parkin insists. "Justin [Richards, Range Editor] gave me a completely free hand to do whatever I wanted – probably because he and I have been on the same page when it comes to a vision of *Doctor Who* and he knew he could trust me!"

It's amusing and perhaps slightly ironic that Parkin is the author assigned to finish off the ongoing Eighth Doctor story – after all, he's the guy who kicked it off with *The Dying Days* eight long years ago...

> "*The Gallifrey Chronicles* had to be an absolute turned-up-to eleven, back-of-the-net event!"

"I originally pitched this story – then called *Comeback* – for the slot that went to Steve Cole's book *Timeless* a couple of years ago. So when Justin approached me to write the last Eighth Doctor novel, I reminded him of the story – and he agreed its time had come. It's very nice to have *The Dying Days* up on the BBC's website, and *The Gallifrey Chronicles* is very consciously 'the other bookend', if you like. You can compare and contrast, see how things have moved on in the last eight years. I think everyone – everyone worth talking to, anyway – has come round to thinking that the *New Adventures* represented one of the golden ages of *Doctor Who*. The Eighth Doctor Adventures haven't generated that sort of nostalgia, but they have plenty to offer, too, and I wanted to celebrate that. Mainly it's to do with the two big preoccupations of the range: the Doctor's character, and the power of books. We've had novels told like history books and in the style of other novelists, novels about books with weird powers or that contain vital clues. It's been a running theme: books about books."

Such meta-concerns seem to have extended to the title – it was used on a non-fiction book around the time of the last big relaunch of the franchise... "It was a bit of a joke placeholder title," Parkin admits, "and it stuck. This happens to me quite a lot – no-one's ever explained to me why my Virgin *Missing Adventure* was called *Cold Fusion*, either..."

The authors of the first three Ninth Doctor books spoke to **DWM** recently about the unprecedented level of access they were afforded on the production of the new series – which seems not to have applied in this case. "Justin, absolutely rightly, kept me away from the new series," reveals Parkin. "My job was to do justice to the Eighth Doctor and the situation he's found himself in the books. The ongoing *Doctor Who* novels have been where it's at for nearly 15 years. They've shaped *Doctor Who*, they're where you find the first *Doctor Who* stories by Russell T Davies, Paul Cornell and Mark Gatiss. The culmination of the ongoing book series couldn't just mark time or tick boxes – it had to be an absolute turned-up-to-eleven, back-of-the-net, uncompromised event in its own right."

"Russell said early on in the pre-production process for the new series that *Doctor Who* was the best thing ever, and he's right. *Doctor Who* is better than sunlight, it's better than Christmas. I love *Doctor Who*, I love the *Doctor Who* novels. If I can communicate just a fraction of that, then people will love *The Gallifrey Chronicles*." ■

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AUDIO DRAMA Big Finish
RELEASED June 2005
FEATURING The Seventh Doctor and Mel
SETTING Contemporary Earth... mostly
STARRING Sylvester McCoy, Bonnie Langford, Jennie Linden, Hugh Hemmings, Gail Clayton, Jamie Sandford, John Aston, Sam Peter Jackson, Toby Longworth
DIRECTOR John Ainsworth

When is an asylum not an asylum? Investigating some kind of anomaly, the Doctor has gone on ahead – sending the TARDIS back with instructions for Mel to follow a mysterious emissary, Louis. That trail takes Mel to what proves to be an impossible building: the Klyst Institute, formerly Hetchell House. What forms of creatures really live inside this run-down building? Who are Louis and Professor Klyst working for? And if Mel finds the Doctor inside... will he be himself at all?

Unregenerate!

Written by DAVID A McINTEE | Preview by MARK WYMAN

EVER SINCE HIS FIRST *New Adventures* novel emerged, in 1993, David A Mcintee has become a prolific writer of *Doctor Who* fiction. He scripted part of Big Finish's *Excelis* trilogy (*Excelis Rising*, 2002), yet *Unregenerate!* is his first full-length audio for their main range. What was its starting point? "It was when something suddenly struck me about the Daleks that was worth exploring. The original pitch was called *Mark Four*, and in that the asylum was run by the Daleks – the patients were reanimated corpses, and the Daleks hoped that medics more used to humans could correct any problems. After a couple of days the skeleton of the storyline was there: [Big Finish producer] Gary Russell liked the pitch but suggested different plotters."

McIntee has, at various times, written novels for all eight of the previous Doctors. Was it obvious which Doctor to feature here? "No, I pitched it as a story for the Sixth Doctor, though I hope to write for the Fifth at some point too."

In the 12 years since McIntee's first Seventh Doctor novel, how has his take on that character changed in the wake of the manifold novels and audios featuring him? "I think he was taken to a point where he wasn't really the Doctor. In one novel, *Bullet Time*, I ended up wanting to paint him as a villain. *Unregenerate!* is a Season Twenty-Four story, though, so I could have him being more Doctorish."

Bonnie Langford's Mel, the Seventh Doctor's companion here, has been well served by recent Big Finish audios. How did McIntee approach writing for her? "I was relieved to discover that all the things I hated about Mel on TV were the same things Bonnie hated," he admits, "so I wanted to bring out the character's potential. With the Big Finish licence up for renewal, this might have been the last Mel audio. [*The licence has since been renewed.*] Therefore I wanted to give her strong material – she actually gets to do all the Doctor-ish stuff."

> "I wanted to give Mel strong material. She actually gets to do all the Doctor-ish stuff..."

The multi-faceted character of Shokra in *Unregenerate!* Is unusually tailored for this medium. Did that idea evolve during script editing, or was it always locked in? "Oh, it was right there from the start. I wanted to be really sure to try something different which would be uniquely strong on audio."

One 1950s flashback seems to evoke the setting of McIntee's 1994 novel *First Frontier*. Having written for various Doctors in many different historical periods, does McIntee ever find himself stumbling over his previous stories? "Not really, though sometimes I like to address an issue again by choice – either to take a different road, or improve on it."

The highlight of this story's guest casting is the return of Jennie Linden, the big screen Barbara from the 1965 film, *Dr Who and the Daleks*. "I'm playing the Professor, Klyst," Linden explains, "who is doing some rather shady business. She starts as 'bad', but can she be seen in a better light? She's quite a senior figure: now, I wonder why that is?" she laughs conspiratorially.

Has Linden enjoyed playing this powerful woman? "Oh yes, and it's lovely to be back on *Doctor Who*. This is the first script I've done since the film, which is pretty old now – it has its ruby anniversary this year, doesn't it? – and we've said goodbye to Peter [Cushing], to Roy [Castle] and to Gordon [Flemyng, the director]. But it was a memorable, happy movie – and the first *Doctor Who* in colour! I didn't know just how popular the television series already was then, so it didn't mean as much as I realise that it does now."

Since Linden can be seen regularly on the convention circuit, had she been aware of this audio drama series for long? "No, not until quite recently, when someone who helps arrange my convention appearances told me that these were going on. It was a flattering surprise to be asked to do one." Once she looked at the story, Linden realised "'This is a pretty good script!' It has things in it that are very pertinent for today's life, and it's much more sophisticated than the Dalek film..."

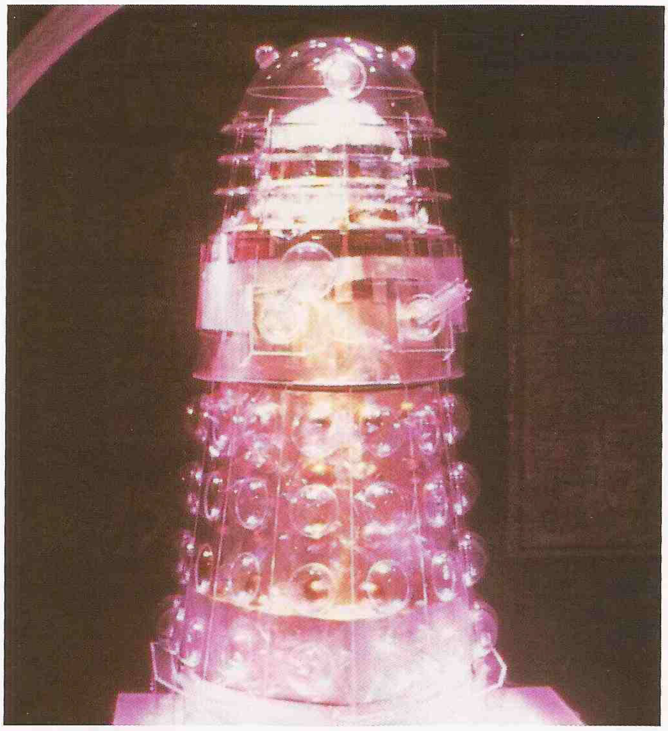
GALLIFREY:
PANDORA
CD | BIG FINISH | £10.99 | JUNE

This seventh instalment of the ongoing saga set on the Doctor's home planet *Gallifrey* stars Lalla Ward as Romana.

BBC DVD
DOCTOR WHO

DOCTOR WHO:
VOLUME 2
DVD | BBC DVD | £15.99 | JUNE

This second DVD volume featuring the Ninth Doctor and Rose includes *Aliens of London*, *World War Three* and *Dalek*.



Revelation of the Daleks

Written by ERIC SAWARD | Preview by DAVID DARLINGTON

"A FEW MONTHS BACK," admits DVD content producer Steve Roberts, "in light of the probable transmission slot for the new series, I sat back and had a look at the DVD release schedule we had planned for 2005... and decided it was a bit lacking! So we swapped a few things around and moved *Revelation* onto the schedule as the Colin Baker story, as I figured that a Dalek story will always be a good bet, plus it might tie in quite nicely with the transmission of the Dalek stories in the new series. Of course, I knew that we also had a reasonable amount of scope for a good extras package for *Revelation* as well..."

"Everyone I know is sick of me banging on about *Revelation of the Daleks*," confesses John Kelly, who took charge of many aspects of this release. "Eric Saward's script has such depth and intelligence, and the production standards are very good. I think Steve knew that when it came to producing the extras for the disc, his options were clear: give them to me or face certain death! *Revelation Exhumed*, the main documentary, had a lot to cover. It ended up being 45 minutes long, but I'm sure we could have produced something twice that length – everyone had a lot to say. There are some anecdotes that I was disappointed we couldn't fit in – we had to be harsh in the edit.

"*In Studio* is a 15-minute cut of the 60 minutes of studio footage that exists for the story. What really comes across is a kind of ordered, frenetic energy, that I'd put entirely down to director Graeme Harper. *Revelation* was terrifically ambitious, and I don't think they'd have got it done if that sort of energised atmosphere hadn't been prevalent."

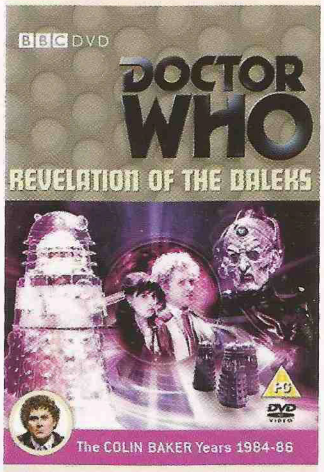
> "We moved *Revelation* onto the schedule to tie in with the Dalek stories in the new series..."

Revelation is also the latest story to have 21st century CGI effects presented as an alternative to the rather more primitive 1980s versions... was Kelly also the driving force behind this? "I think as a piece of television *Revelation* still stands up really well today," Kelly admits, "with the exception of the video effects – although they were fine for their time. I knew Mark Ayres was working on a 5.1 sound mix, and I really wanted visuals to match that. It also meant that I got to blow up a Dalek in my back garden!"

Mark Ayres has indeed prepared another impressive 5.1 surround mix, the latest of several he's done for recent DVD releases. In this case the job was slightly more problematic – as those who track down this disc's 'Easter Egg' will discover, a few lines of dialogue were missing... "I had all the studio dialogue from the first episode," says Ayres, "but only most from the second. The problematic areas were where there are overlapping scenes and takes. Some short pieces of Davros' dialogue were missing, along with some Dalek lines, death screams from Hugh Walters, Orcini shouting 'Bostock!' when the latter is shot, and a line from Trevor Cooper which was corrected in the dub. As these artists, including Dalek voice Roy Skelton, were all being interviewed for the 'extra' features, we took the opportunity of getting them to re-record these lines for use."

Given that the original mono mix is being presented as the default option, wasn't he tempted to maybe give the Dalek voices a bit more 'oomph'? It's one of the few aspects of the original version that disappoint... "I did think long and hard about beefing up the Dalek voices," Ayres admits, "and, in fact, I did do so, in a couple of places. However, it was my understanding that it was Graeme Harper's decision to reduce the modulation on the voices in the first place, and – time constraints aside – it is not our job to work against a director's original intentions..." ■

DVD



DVD BBC DVD
RELEASED July 2005
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DVD EXTRAS
- Audio Commentary from star Nicola Bryant, guest star Terry Molloy, script editor Eric Saward and director Graeme Harper
- Newly remixed 5.1 surround sountrack
- Isolated Score
- Optional replacement CGI visual effects
- *Revelation Exhumed* documentary on the story
- *In Studio* – behind the scenes featurette
- Continuity Announcements
- Deleted Scenes
- Photo Gallery
- Easter Eggs

OFF THE SHELF

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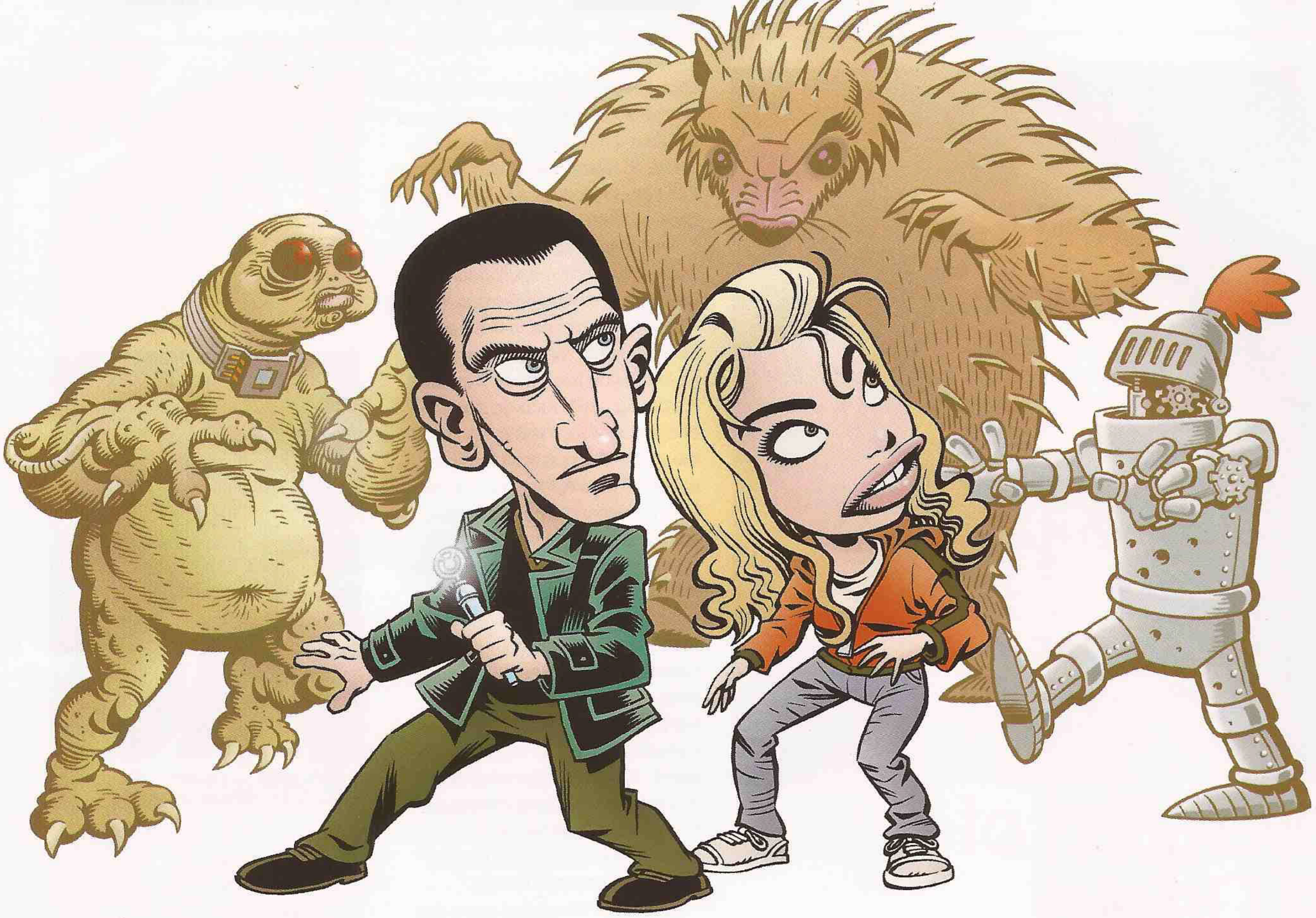


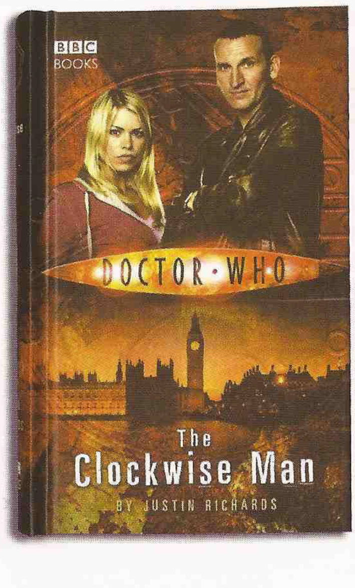
DOCTOR WHO

THE CLOCKWISE MAN
THE MONSTERS INSIDE
WINNER TAKES ALL

NOVELS BBC Books | **BY** Justin Richards, Stephen Cole and Jacqueline Rayner
PRICE £6.99 Each | **OUT** Available now

THERE'S A LONG TRADITION OF *Doctor Who* books, which have always been regarded as the *crème de la crème* of TV spin-offs. Since the very early days of the programme, when *Doctor Who in an Exciting Adventure with the Daleks*, the adaptation of the first Dalek story, was released, right the way through the show's original run to 1989, almost every episode was novelised. The tradition was upheld with the publication of an unbroken run of new, novel-only adventures between 1991 and 2005. These three brand new Ninth Doctor and Rose books, *The Clockwise Man* by Justin Richards, *The Monsters Inside* by Stephen Cole and *Winner Takes All* by Jacqueline Rayner therefore have a double job to do. They need to appeal to the new audience that has come to the books through the new TV series, whilst hopefully not disappointing readers who have stuck with the novels over the past 40 years. In short, these three writers have the same task as their television counterparts. So, have they done it?

In a sense, the very fact that the BBC has plumped for original novels rather than adaptations of TV episodes is calculated to satisfy *Doctor Who* book lovers. However good a job an author does of converting script to print, in the age of rush-release DVDs there's something intrinsically more satisfying about reading a *new* story than a reheated version of something you've already seen. But there's a balancing act to be performed: go off at too great a tangent from the parent series, and you risk losing all the things that make that series such great fun.



Lucky, then, that the three authors have clearly gone to great pains to make sure that these books have a real feel of the current show about them, most importantly by concentrating on its two standout elements: the Doctor and Rose. It's the relationship between the two lead characters that defines the tone of the episodes, and drives the plots, and it's this relationship that forms the basis for the novels. Each of the books begins with a prologue in the TARDIS that mirrors those establishing scenes on TV where the Doctor and Rose talk about where they are, where they're going, and enjoy a bit of light-hearted banter before the story proper begins. Reading the prologues, it's impossible not to hear the actors' voices saying the lines, be they bickering about clothes in *The Clockwise Man*, or discussing Rose's first visit to an alien world in *The Monsters Inside*. Most pitch perfect of all is *Winner Takes All*, with Jacqueline Rayner brilliantly mimicking the Doctor and Rose's voices, and throwing Jackie Tyler's gentle nagging and Mickey's cowardly swagger into the mix as well, creating what's probably the most well-sustained evocation of a Doctor and companion in any *Doctor Who* novel.

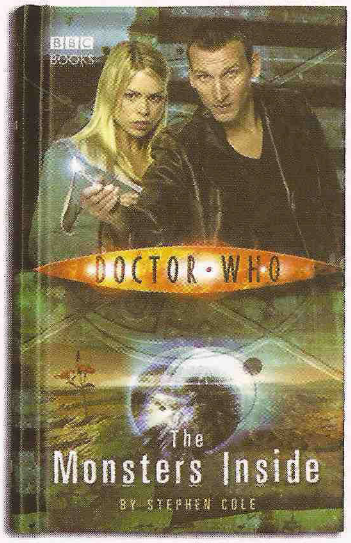
Illustration
ROGER
LANGRIDGE

Recognising that this is pretty much a partnership of equals, each book gives equal space to the Doctor and Rose, building on the fast, back and forth rapport they have onscreen and making sure that there are enough storylines to keep both characters occupied. The writers have also taken to heart how much the Doctor and Rose mean to each other. In *The Monsters Inside*, they are imprisoned on separate planets, but each makes finding the other their priority, while in *Winner Takes All*, the Doctor is put in an unasked-for and appalling position of power over Rose that results in some real soul searching, and brings out the same kind of cold anger that we saw when Rose was threatened in *Dalek*. Just as the strong bond between the two characters provides the heart to the TV episodes, it gives the same emotional backbone to the books.

Although there aren't any new companions in the books, we do get to meet some potential boyfriend material for Rose in the shape of Dennel, an Adam-like helper during her incarceration on Justicia in *The Monsters Inside*. Rose also gets to chat to a hapless domestic in *The Clockwise Man*, who, just like Raffalo and Gwyneth, is killed a few minutes later.

The Doctor, meanwhile, gets to lock horns with a couple of worthy opponents in *The Clockwise Man*, plus the vile Don Arco – like Marlon Brando at his most monstrous – in *The Monsters Inside*. While his simmering indignation is never too far away in any of the books, it's the porcupine-like Quevvils in *Winner Takes All* who most outrage him, with their callous treatment of their human captives, and their twisted plan to defeat their enemies, the Mantodeans. However, these other characters are necessarily secondary to our two main protagonists. Unlike the Seventh and Eighth Doctor Adventures, which often focused on building up new characters and placing the TARDIS crew in the background, the Doctor and Rose are very much in the foreground here, appearing in almost every scene.

On television there have been three main types of episode: the behind-the-settee scary (*The Unquiet Dead*, *The Empty Child*), the hanky-dabbing tearjerker (*Dalek*, *Father's Day*) and the laugh-out-loud funny (anything by Russell T Davies). The books certainly follow this lead. *The Clockwise Man* definitely opts for scares. Set in the smoggy London of 1924, it features masked assassins, mechanical monsters and ferocious felines, and has the kind of plotting and counter-plotting that we've come to expect from Justin Richards. It also feels the most like a modern children's adventure novel, which is maybe unsurprising given Richards' experience writing the *Invisible Detective* books. As such, it's the one perhaps least likely to appeal to older *Doctor Who* fans.



The Monsters Inside is less strong on atmosphere, but it's funnier and has more energy. If anything, because of the presence of the flatulent Slitheens, it is most like *Aliens of London*, with the parade of monsters similar to *The End of the World* thrown in for good measure. It also puts the Doctor and Rose on alien planets for the first time, although Rose's well-written wonder is short-lived given that she's locked up almost straight away.

With the goriest moments and some slightly more adult themes, especially given the borstal setting, *The Monsters Inside* is the raciest of the three novels. *Winner Takes All* brings the TARDIS back to the present day, with Rose's estate coming under threat from both the alien Quevvils and the bullying Darren Pye, who's had it in for Rose for years. Although it isn't a tearjerker, *Winner Takes All* is the most personal story of the three, bringing the danger to the front doorstep, and placing Jackie in peril. Although it meanders a bit towards the end, and the moment of climax is rushed, this one is the quickest and easiest read.

POLICE PUBLIC CALL BOX

The downside of the writers' closeness to the TV series is that some of the scenes and situations we've seen onscreen are rehashed. The worst offender is *The Clockwise Man*, which regurgitates the Doctor and Rose's conversation about period costume from *The Unquiet Dead* on the first page before using Big Ben as the anchor point for an alien spaceship. However, all three are guilty to a greater or lesser extent of raiding the larder.

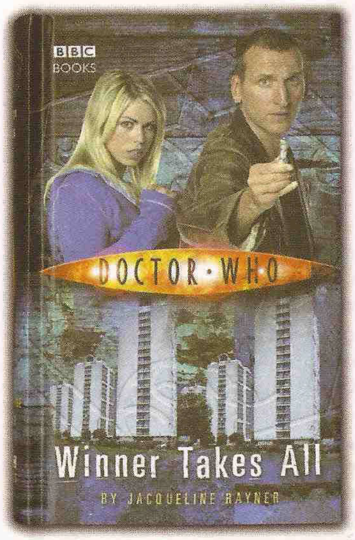
The authors also seem to lose sight of their audience on occasion. There's nothing untoward about the fart jokes in *The Monsters Inside*, and the Species-led Creative and Advanced Technologies facility (or SCAT for short) is an amusing nod towards the kind of humour we've come to expect from the Slitheen. However, when a plot point hinges on imprisoned teenagers being used as breeding stock, or the Doctor begins making jokes about alien bondage websites in *Winner Takes All*, it's maybe a lapse in judgement given that these books are meant to appeal to a younger readership. Fortunately, these rude bits are kept to an absolute minimum, and despite some creepy moments, particularly with the sinister cats in *The Clockwise Man*, there's no explicit sex or violence.

All three of these books should appeal to anyone who has enjoyed the television adventures of the Ninth Doctor and Rose precisely because they all brilliantly capture the on-screen chemistry between Christopher Eccleston and Billie Piper. They are not patronising or simplistic, have enough twists and turns, and move at a fast enough pace to keep anyone who has enjoyed the *Harry Potter* novels, or *The Da Vinci Code*, entertained.

> "They all brilliantly capture Eccleston and Piper's on-screen chemistry."

At a push, the best by a whisker is *The Monsters Inside* because it's most successful at balancing the humour and horror, and giving equal weighting to both the lead characters. But every one is a little treasure that can sit proudly alongside *A Series of Unfortunate Events* on the bookshelf. Brilliant!

MATT MICHAEL



PRODUCTION NOTES

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES OF THE NEW SERIES...

THEY KNOW WHO

I'LL TELL YOU MY FAVOURITE THING at the moment. It's those Out Of The Blue moments. (Well, no, to be honest, the Out Of The Blues are my second favourite thing. The title of Number One Favourite Thing has to go to my mate Bobby. She's a fine old Swansea girl, is Bobby. Smokes, drinks, basks in the sun, breaks hearts and loves a good laugh. I've known her since we were 11, although I was frightened of her back then. Bobby was tough. Bobby was dead hard! Bobby once tied up a girl in our year with rope and left her on a building site all night. Oh, police and everything. We quaked at the approach of the Bob, and it's only now that we're older and wiser that we can be mates. But the point is: Bobby cried at *Dalek*. Real, girly tears. She even cried at *The End of the World*. Bobby! Good Lord. At moments like that, I know the show is working. Thanks Bob!)

But anyway. I was talking about Out Of The Blue moments. Maybe **DWM** should start a column about Out Of The Blues. Clayton, you could call it *OOTB*. There could be a 68-page *OOTB* Special. No? An OOTB moment is when a *Doctor Who* reference crops up, in print, on screen, in conversation, when you're least expecting it. Not in a context that's actually about *Doctor Who*, cos that's sort of obvious. No, I mean those times when the TARDIS maybe isn't at the forefront of your mind (impossible, I know), but suddenly you hear or see something and in one second flat, you're jolted back into time and space. Those OOTBs have been there all my adult life. But now, with the show on air, they're proliferating. And the more times that the words *Doctor Who* crop up, the better, methinks. It's back! And people know it!

OOTBs I have noticed: Robert Crampton, in his column at the back of the *Saturday Times Magazine*, describing how he went out on Saturday 'after watching *Doctor Who*.' Hooray! Caitlin Moran, also in *The Times* (look, my boyfriend likes Sudoku, okay?), talking about the General Election, and the hotly contested questions of the moment – including whether the Doctor and Rose are ever going to get together. Hooray! BBC One's *Test The Nation* introducing Bruno Langley as 'Doctor Who's companion and Dalek Slayer!' Hooray! Sarah Kennedy introducing a band on Radio 2 whose name 'sounds like something from *Doctor Who*.' Hooray! An interview with Brian Conley, backstage at *Chitty Chitty Bang Bang*, where he muses that *Doctor Who*'s victory over *Celebrity Wrestling* (really? I hadn't noticed) is good for the whole of television. Hooray! *The Guardian Magazine*'s Measure list, mocking '*Doctor Who* doubters.' Hooray! *Attitude* magazine's Downers list, lamenting the end of the series with, 'What a lovely triumph it's been!' Hooray! Ozzy Osbourne slagging us off. Boo! But hooray at the same time, cos it still qualifies as a *bona-fide* OOTB!

Tiny, daft and trivial, I know. But lovely, lovely and lovely. Maybe the fact that the show exists as a reference, a title which needs no explanation to many generations – and now, new generations – is one of the things that helped to bring the show back in the first place. Let's face it, when the show's return was being pitched around at the topmost levels of the BBC, before any of the rest of us knew about it, then the fact that the words 'Doctor' and 'Who' are already known must have helped. I can't imagine anyone said, 'What's that?' And in a TV industry of 5 million titles and acronyms and strategies, that instant recognition is a powerful thing. Being known, simply known, is a rare and vital quality. Every programme wants to be known, to be part of the currency, to be a brand. And this programme's got it. I don't think fandom resurrected *Doctor Who*; I think *Doctor Who* did.

So keep 'em peeled. Watch out for those OOTBs. Treasure them, cos they're not as daft as they look. They're part of the lifeblood.

MEANWHILE, IN OLD CARDIFF TOWN

Here we go again, then!

On the night of Wednesday 25 May, at eight minutes past nine, I received a text from Will at the Mill, our FX house: 'At 8:56 this evening, the last VFX shot was dropped into Episode 13. A wrap for Series One.' And then some swear words, which I won't bother you with now. But they were nice, happy swear words, I think. And then, exactly 37 hours later, there's Will, with the faithful Dave Houghton at his side, back in Cardiff, sitting at the table at 10.00 in the morning on a baking-hot day, to start our first Series Two Tone Meeting. I didn't ask if he'd enjoyed his 37 hours of bliss, we just got on with it!

The Tone Meeting is when the Heads of Department get together for the first time to discuss not only the practicalities of the script and schedule, but also... well, like it says on the tin, the tone; the individual feel of each episode. How dark, how funny, how mad? This particular Tone Meeting isn't quite the full meeting, cos the new Costume and Make Up Designers have been found but not yet contracted, so we'll have a second meeting to get their input. But the preproduction time on the first block of filming is longer than usual, to allow for this – a good ten weeks – so we're nice and relaxed. This preliminary meeting allows us to tackle the basic questions of FX – what's CGI, what's prosthetics, what's a model? – cos that's always a longer process than any other.

James Hawes is in charge of this block. I thought his direction of *The Empty Child* was beyond beautiful, and I'm chuffed that he's directing my scripts this time. And it feels like he's hit the ground running. I'd prepared a very long speech about what one of our locations should look like, but before I can say a word, Lowri from the Locations Department has pulled out photos of one potential place. Ah yes, I say. That's the one. My big speech dies, never spoken, like the unsung songs in *Peer Gynt* (don't say this column isn't classy). But then I get to kill a speech or two myself. Will and Dave have spent two hours on the train, preparing to tell us that the moving, living liquid in one of the episodes is way too CGI-heavy, but just as they start, Helen Raynor and I chip in with, 'We've cut the liquid.' Ha ha, fifteen all. Or something.

And the scripts lie in front of us. Next year's *Doctor Who*! Well, this year's too, since *The Christmas Invasion* will be transmitting in December, obviously (oh, and I just had to give it that title – all my life I've been waiting to write a Christmas special! Move over Lovejoy, Del Boy, Scrooge!). It contains the words 'Guinevere,' 'Venezuela,' 'pork pie,' and at one point the Doctor says, 'Remote

POLICE BOX
DOCTOR·WHO
BBC ONE

control!' Toby Whithouse's wonderful *School Reunion* contains the words 'paradigm,' 'Aberdeen,' 'Secret Squirrel,' and at one point, Rose says, 'So now what do we do?'

And you can feel new words creeping into the production team's vocabulary. It happened last year – we were all so steeped in the production that those lovely, daft sci-fi phrases became part of ordinary office life. Anyone about to burst out – whether in temper, in song, or of the closet – was doing a Slitheen; act a bit hoity-toity, and you'd gone a bit Cassandra; upstairs bosses became Jagrafess; fill a room full of cigarette smoke and it's like the bleedin' Gelth in here. Now, I think, if anyone gets in a flap, then they'll be considered to be acting very Krillian.

Also sitting across the table is Benjamin Cook, the faithful **DWM** scribe. With his hair tied back, like students do. That's one of this year's innovations, I hope. Not the hair, but Ben's presence. While this magazine in your hot little hands has had constant, unrivalled access to the filming of Series One, we've decided that for Series Two, it's a good idea to get **DWM** journalists in for the Tone Meetings too, so that later, when we're filming in a cold Welsh field, they'll be able to tell you why we changed a cathedral to a field, what other fields were considered, and why the Council wouldn't let us blow it up. Ben's not allowed to take scripts out of the building (nothing personal, we're just trying to keep schtum), so he has to read them on the spot. Page 58, he looks up, startled. 'You can't do that!' Oh yes! We can and we have! Evil laugh, etcetera.

> "I ABSOLUTELY KNOW THAT THE SUCCESS OF **DOCTOR WHO** MEANS IT WILL COME BACK IN 20, 50, EVEN 100 YEARS' TIME..."

Tone Meetings aren't all laughs. There are tough decisions to be made. Can we really shoot that scene if it's going to take two days? A whole two days of green-screen just for a single short scene? Really?! But what happens to the script if we take that scene out? Endless, tough talk, with plenty more to come in the months ahead. But that's part of the programme – maybe its ambition exceeds its reach, but we're determined to reach better and further than ever. We're not sitting back thinking that we've got this series cracked; we're all worrying over every detail, and worry is good. Worry is creative!

But the best thing of all is that this Tone Meeting even exists. With Tone Meetings galore to come. Because the success of the new *Doctor Who* was never guaranteed. Oh, I might have done 527 interviews before transmission, saying 'It's all marvellous!' because that's part of the job. But in my heart – while really thinking it is marvellous, and wondering how to sound genuine and not just hyped – I was very worried about how we'd be received. An old show, a dead show, a sci-fi show, a niche show, playing in a fast, brutal environment. Saturday prime time, the most public war zone of them all. Despite everyone's hard work, we could have died a death. And I worried that, if so, then *Doctor Who* might have had its last chance. Of course, it would survive as an idea – the books, the audio adventures, the comic strips, the websites, the imaginations that create those things, they'd all continue, unfazed by the whims of TV. But I love *Doctor Who* as a television programme, and would have been gutted if we'd spluttered out of existence after three weeks, banished to some backwater slot. Not just gutted for the staff, cos let's face it, we'd have all just dusted off the debris, congratulated ourselves on a job well done but unloved, and moved on to the next show, because that's what television's like. But the programme, the concept, might have been damaged.

And now I know, I absolutely know, that the success of Series One means that this show will come back. Not just next year, but in far-off futures. I hope this version runs for years and years, but never mind that – I now feel certain that in 20 years' time, 30 years, 40, 50, 60, even 100 years' time when they're making 3-D-eye-pod-cast-nano-web-holo-vids, then someone will sit in a boardroom and say, 'That programme got 10.8 million viewers in 2005. Let's bring it back!'

It was true in 1963, it's true now, and it will always be true. I honestly believe it, deep in my heart. *Doctor Who* will never die. ■

Illustrations
BEN
MORRIS